



Residence D. H. Murphy, Hartford, Conn., Equipped with Lunken Windows

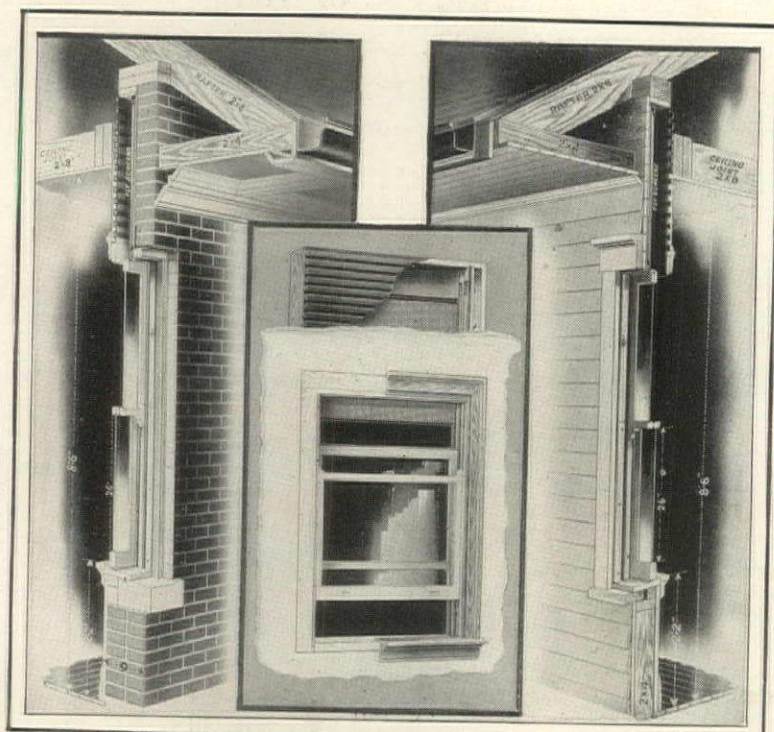
Cortlandt F. Luce, Architect.

## LUNKEN-WINDOWS Are Different

And provide a list of Lunken advantages with the good appearance not equaled by any other type of window.

### For the Residence—Hospital—Hotel—Apartment Building

Any degree of ventilation from a mere crack top and bottom to the full 100% opening—Disappearing Sash, which does not extend into the room, nor stand out in the wind, nor interfere with screens or draperies.



"SHIPPED COMPLETELY ASSEMBLED"

Full length, flat, metal frame copper screens which disappear into the boxhead for winter storage, and secured against deterioration or damage, but instantly accessible—eliminating annual expense of screen removal and replacements. Copper weather-stripped. Zero-tight when closed. Saves heat, excludes dirt and dust.

LUNKEN WINDOWS easily installed in any type of new building, their construction admits of any desired inside or outside trim or decoration.

Lunken Windows in any building are a real commercial asset and will bring you a better return in rent or sale.

Delivered from Factory Complete—glazed, fitted, screened, hung, weather-stripped, tested and guaranteed—ready to set in wall. Manufactured from the highest grade of materials procurable.

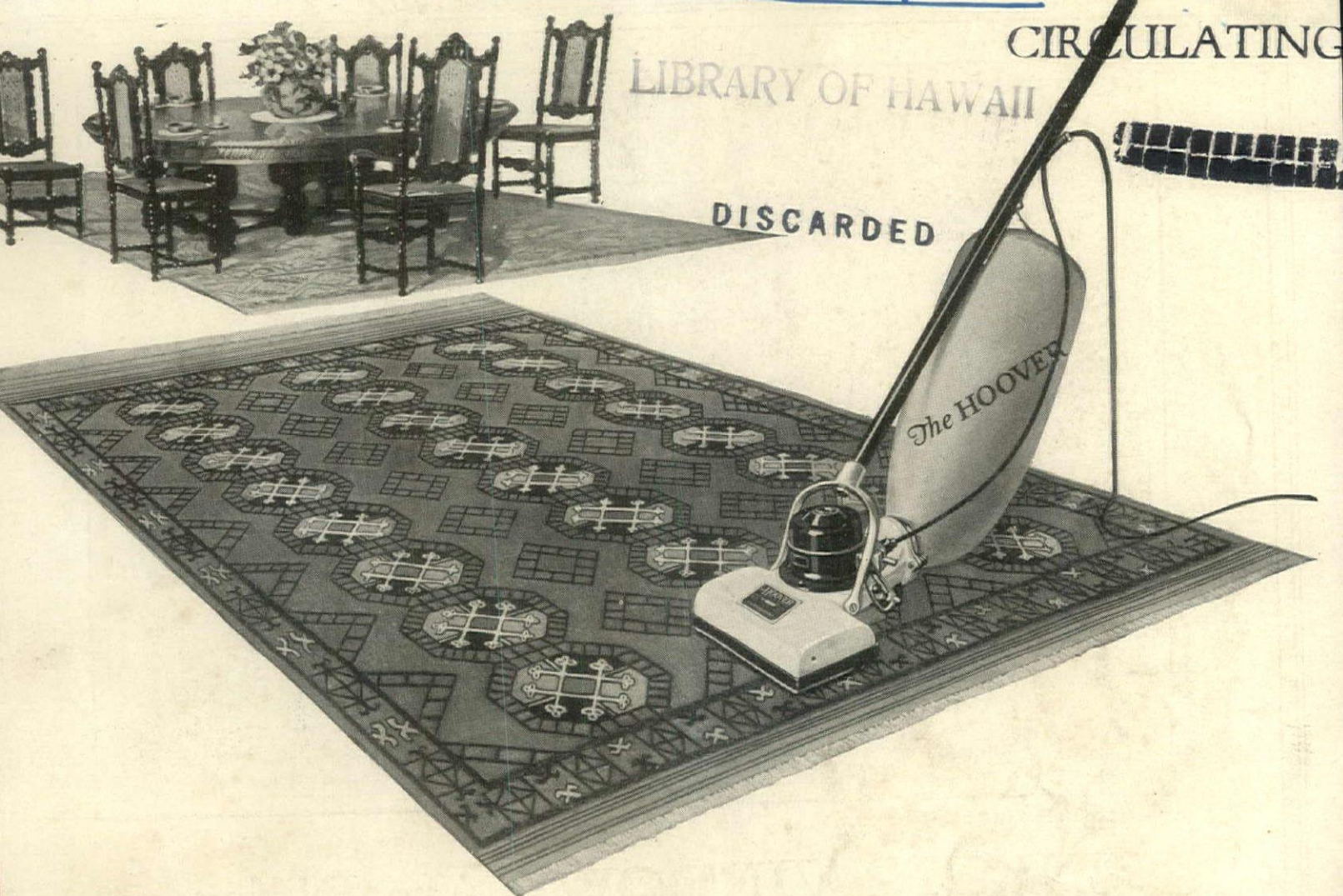
Our Architectural and Engineering Departments are at your service. Grant us the privilege of sending detailed information. Write today.

**The Lunken Window Co.**  
4052 Cherry St., Cincinnati, O.



# The LUNKEN-WINDOW-*Co*





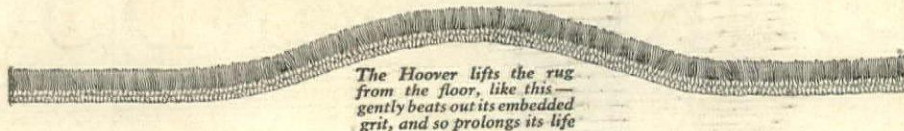
Not only does The Hoover bear *our* guarantee to prolong the life and beauty of all floor coverings, but it is recommended by leading rug importers, by makers of fine carpets, and by weavers of grass rugs. The largest rug and carpet merchants frankly tell their patrons that the use of this efficient cleaner is essential to prevent wear. Legions of people who have used their Hoovers for five, ten or more years, point proudly to the beauty of their veteran rugs. More emphatically than any guarantee, such facts as these testify to the ability of The Hoover repeatedly to pay for itself, by its exclusive process of beating out nap-wearing, embedded grit, as it electrically sweeps and cleans by air.

# The HOOVER

*It Beats — as it Sweeps — as it Cleans*

Write for booklet, "How to Judge an Electric Cleaner," and names of authorized dealers licensed to sell and service Hoovers bearing our guarantee.

THE HOOVER SUCTION SWEEPER COMPANY, NORTH CANTON, OHIO  
*The oldest makers of electric cleaners*  
 Also made in Canada, at Hamilton, Ontario



*The Hoover lifts the rug from the floor, like this — gently beats out its embedded grit, and so prolongs its life*



# Facts you should now about Shingles before you build

Red Cedar Shingle is made from the Red Cedar—a wonderful wood native to the forests of the Pacific Northwest and British Columbia. It contains a natural preservative oil, resists rot and decay, and is repellant to insect.

It is a cleanly, fragrant wood, an ideal covering, remarkably adapted for exterior building. It is durable, everlasting, architecturally beautiful. Cedar Shingles are warm in winter, cool in summer. Snow melts slowly on a Cedar Shingle roof, proving that heat cannot penetrate this remarkable insulating wood. In winter, the Red Cedar Shingle roof protects the house from the sun's heat; tests prove that animals are comfortable under it in hot weather, and it is superior to metal, and patent roofings.

**Why They Are Economical**  
When making your building plans, ask your architect or contractor to figure out for you a comparison of the cost between 16, 18, and 20 inch Red Cedar Shingles for the side walls, and the cost of any other standard building material. He will tell you that Red Cedar Shingles are the most economical of all, both in first cost and up-keep.

**They Resist Heat and Cold**  
Testing engineers have determined that a standard wood frame constructed house, covered on side walls and roof with 5 to 2 and thicker Red Cedar Shingles, can be heated for 10 percent less than 8-inch brick walls with plaster; for 14 percent less than 18-inch hollow tile construction, plastered on both sides, and for 47 percent less than a building constructed of plain concrete, plastered on one side.

**No Paint Nor Upkeep Required**  
Cedar Shingles require no paint—quite saving in initial cost and upkeep. They may be stained in a varied range of tones and colors for architectural effect; all are easily applied and permanently retained by the Cedar Shingle. Staining does not detract from the beauty of the grain of the wood.

**How to Lay Shingles**  
For correct, most economical weather exposure the three lengths of Association Inspected Shingles are as follows:

**16 INCH GRADES:**  
For roof, lay 5 in. to weather.  
For side walls, lay 7 1/2 in. to weather.

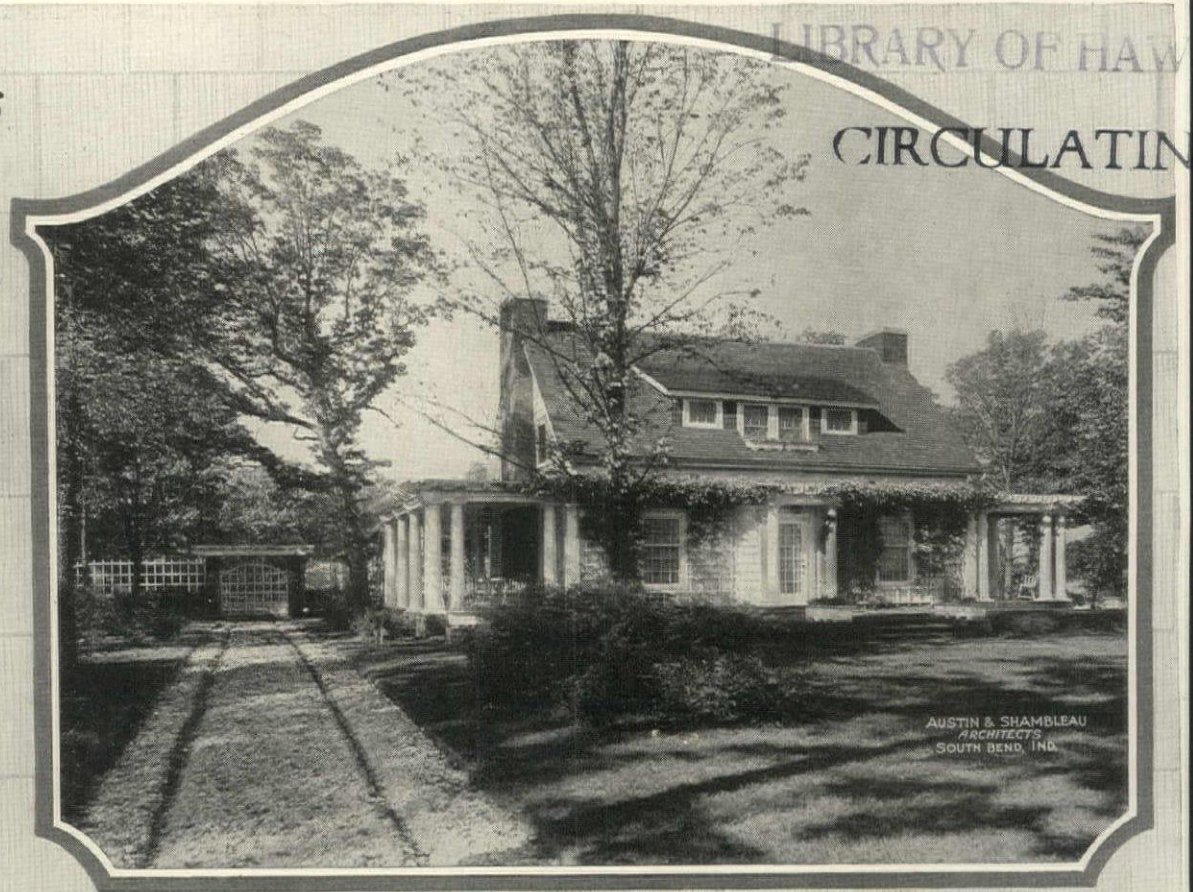
**18 INCH GRADES:**  
For roof, lay 5 1/2 in. to weather.  
For side walls, lay 8 1/2 in. to weather.

**20 INCH GRADES:**  
For roof, lay 7 1/2 in. to weather.  
For side walls, lay 11 1/2 in. to weather.  
Shingles can be laid in a variety of pleasing patterns—molded courses, overlap, thatched, and many others.

**Use Good Nails**  
Red Cedar Shingles last as long as the nails that hold them. The better the nail, the longer lived the home or roof—insist on hot-dipped zinc-coated nails. They cost more and a carpenter may charge more for using them, but it will double or treble the life of your building investment.

**The Rite-Grade Trade-Mark**  
The Rite-Grade trade-mark is a co-operative inspection mark, the property of over one hundred associated mills, manufacturing more than 100 million squares annually. The Rite-Grade mark on a bundle means that the shingles are produced by a member of our Association, from first-class cedar trees, and are guaranteed by official inspection to be up to grade as to thickness, grain, grade, selection, uniform size, and covering capacity.

**Our \$25,000 Guarantee Bond**  
Every bundle of Rite-Grade Red Cedar Shingles is sold conditionally as to covering capacity and grade. A \$25,000 indemnity bond guarantees the covering capacity of every bundle (100 square feet) when laid according to directions on each bundle.



## This All-Shingled Home Built Now, Will be Good in 1971

Without a doubt if you will cover both walls and roof with Association Inspected (Rite-Grade) Red Cedar Shingles—and use good nails. What's more, you'll have a home that is "homelike" and architecturally beautiful, whether it be a modest bungalow or a colonial mansion. A home that blends with the foliage and the lawn. A home that is warm in winter and cool in summer—with a minimum of exterior upkeep expense.

**SEND FOR BOOKLET.** Before building, let us send you a copy of our Distinctive Homes Booklet. It offers many suggestions for building economically with Red Cedar Shingles—nature's imperishable covering.

Address Shingle Branch, West Coast Lumbermen's Association, Seattle, Washington, or The Shingle Agency of British Columbia, Vancouver, B. C.

# RITE-GRADE



# SHINGLES

*Nature's Imperishable Covering*

There are three grades of Rite-Grades — all up-to-grade. Ask your dealer what grade you need



# CHAMBERLIN METAL WEATHER STRIPS

"SINCE 1893-THE STANDARD"

"In 1893 I built my present home at 4229 Central Avenue and ordered Chamberlin Metal Weather Strips at that time. This equipment was something new and was just being introduced in Detroit; in fact, I understood that my home was the second to be equipped in the city.

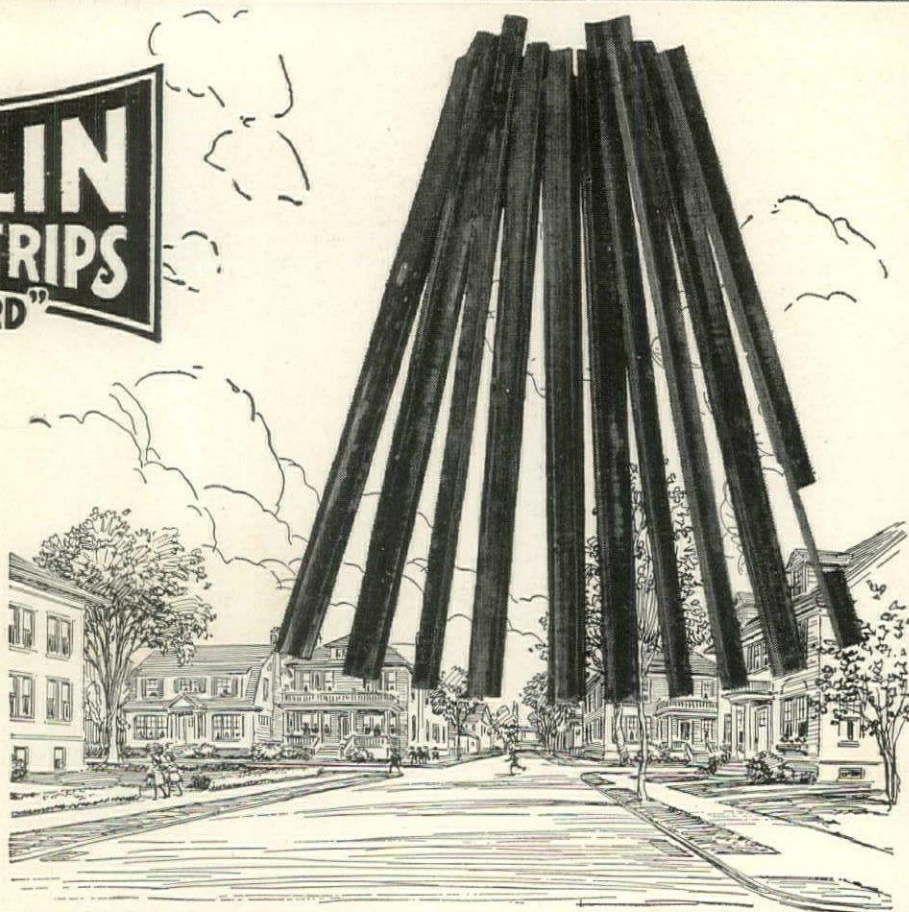
"I cannot say enough for Chamberlin equipment, as it has proven to be much more than was represented. The comfort derived by its use is certainly worth more than the cost of installation, not to mention the additional advantages of keeping out soot and eliminating rattling windows.

"I feel that this was a purchase which has saved its initial cost many times over and I can honestly recommend it to anyone who is not already a Chamberlin user."

Yours very truly,

Fred C. Wolf

Feb. 5, 1921



Chamberlin Metal Weather Strips taken from the home of F. C. Wolf, 4229 Central Avenue, Detroit, after 28 years of service

## After 28 Years Of Protective Service

The Chamberlin Metal Strips here shown are in practically as good condition as when first installed.

Yet for nearly three decades they have been continuously shutting out draughts, dust and dampness and thereby faithfully safeguarding human health and well being. The letter here shown is typical of the way in which users regard Chamberlin Metal Weather Strips. The service record of these weather strips explains why we can give an unlimited guarantee.

Chamberlin is made right—installed right—and is as near 100% weather-tight as it is scientifically possible to make any weather strip.

On design and detail of construction, also, Chamberlin is superior to all kinds of weather strips whether made of metal, wood or felt.

**Chamberlin Metal Weather Strip Co.**  
703 Dinan Building Detroit, Michigan

### Send this Coupon for FREE Estimate of Cost

Date \_\_\_\_\_

Chamberlin Metal Weather Strip Co.  
703 Dinan Bldg., Detroit

Provided I am not obligated, you may give me an estimate of cost of equipping my home with Chamberlin Metal Weather Strips and send your booklet on permanent weather stripping.

Number of Outside Doors \_\_\_\_\_ Windows \_\_\_\_\_

Name \_\_\_\_\_

Street Address \_\_\_\_\_

City and State \_\_\_\_\_





"If I didn't know Chadwick so well I'd say he was lying about the mileage he gets out of his tires."  
 "Well, you must remember he uses Kelly-Springfields."



*Pennsylvania*  
**VACUUM CUP**  
 CORD TIRES

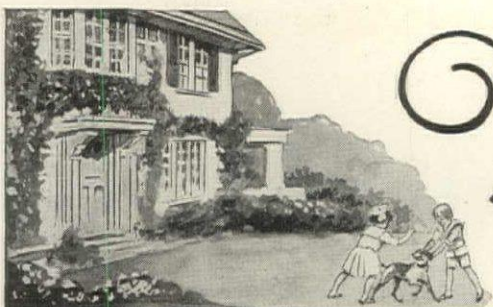
In harmonious keeping with the high standard of quality, utility, and individuality of better-grade cars.

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# The Home Builder

**Asenath Leavitt**  
Editor

MAY 1921

**Wm. Hart Boughton Architect**  
Associate Editor

Published Monthly by NORTH WESTERN EXPANDED METAL CO. 937 Old Colony Bldg CHICAGO

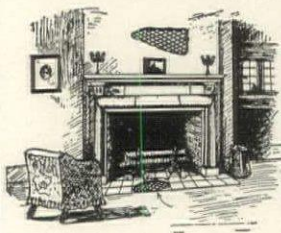
## Little Features Which Add Greatly to the Home

"**W**INDOWS in closets and a 'plunder room' are two things that I insist upon," writes a woman who will soon have a home of her own with the many conveniences she has been longing for. "Just as every attic has a past, so every cellar has a future," and the possibilities of the basement as an attractive inhabitable section of the house rather than a dumping ground for trash are not sufficiently realized.

Sleeping porches too deserve consideration. Architect Aymar Embury II has this to say concerning them: "For myself I prefer a well-ventilated bedroom to all the sleeping porches in the world. They are unsightly, makeshift affairs, but if we are to have them, let us have proper ones, permanently useful each with its dressing room. If we are to have sleeping porches for everybody the sensible thing would be to do away with bedrooms and use dressing rooms only for sleeping porches, when enclosed and heated as is so often the case, become practically rooms; the bedrooms have little or no outside air, are dark, stuffy, unpleasant."

## Some Necessary Precautions Against Fire

No home builder dare overlook this ever-present danger. If the exterior finish of the house is to be stucco, you can obtain much of the necessary protection by using steel (Kno-Burn) Metal Lath as a base for the stucco. Since 70% of all fires start from within, it is, however, even more necessary that the interior walls and ceilings be made fire-safe.



The fireplace, hospitable and enticing though it be, is a potential "danger point" unless the chimney breast be protected with metal lath. Its use is also advisable under the tile of the hearth reinforcing the concrete.

## What Most Builders Advise

Building experts advise that metal lath be used as a base for the interior plaster. This type of construction will resist the passage of fire for an hour, while flames will eat through the other types in less than 10 minutes. The



Kno-Burn heart of steel in each wall or ceiling is a safety guard which checks the spread of any incipient fire and if the metal lath be used to protect the five danger points and also on the exterior, there need be no fear as to the fire hazard of even a frame building, for the house is literally sheathed in steel and cement.

Contrary to expectation perhaps, this construction is not expensive—far from it. It adds only about 1% to the cost of the building. When you recall that 23,000 people and thousands of homes were destroyed last year by fire doesn't 1% seem a ridiculously small price for safety?

## A Good Architect Can Often Save Money for His Clients

and help avoid costly mistakes. When his fee cannot be afforded the next best thing is to employ a reliable contractor and have him cooperate with the manufacturer.

If you wish we will recommend reliable men.

## Planning Ahead to Keep Down "Repair" Bills

Some houses like some people always have something the matter with them—this means constant repair bills in time exceeding the initial cost of the house.

This expense can be saved largely if the right method of construction be used.

Take the plastering for instance. Cracks can easily be prevented if the plaster be properly applied over the right kind of support.

Architects advise the use of Kno-Burn Metal Lath for this purpose since the mesh web of steel grips the mortar firmly reinforcing it in every direction. No matter where a crack may start to form there is always a strand of steel across its path to check the tendency. Metal Lath walls are always firm and smooth, free from streaks and cracks.

## Other Economies in Home Building

Straight Walls with as few angles and projections as possible.

The nearer a house approaches a square, in plan, the more space you get for the same wall area as compared with the rectangular form.

One chimney instead of two may often be made to answer the purpose, thus cutting cost.

Frequently one stairway can be made to serve. Changes from the original plan cost money.

Decide definitely what is wanted before starting building.

Fill out the coupon below. We shall gladly assist you in your home building plans.



*Asenath Leavitt*

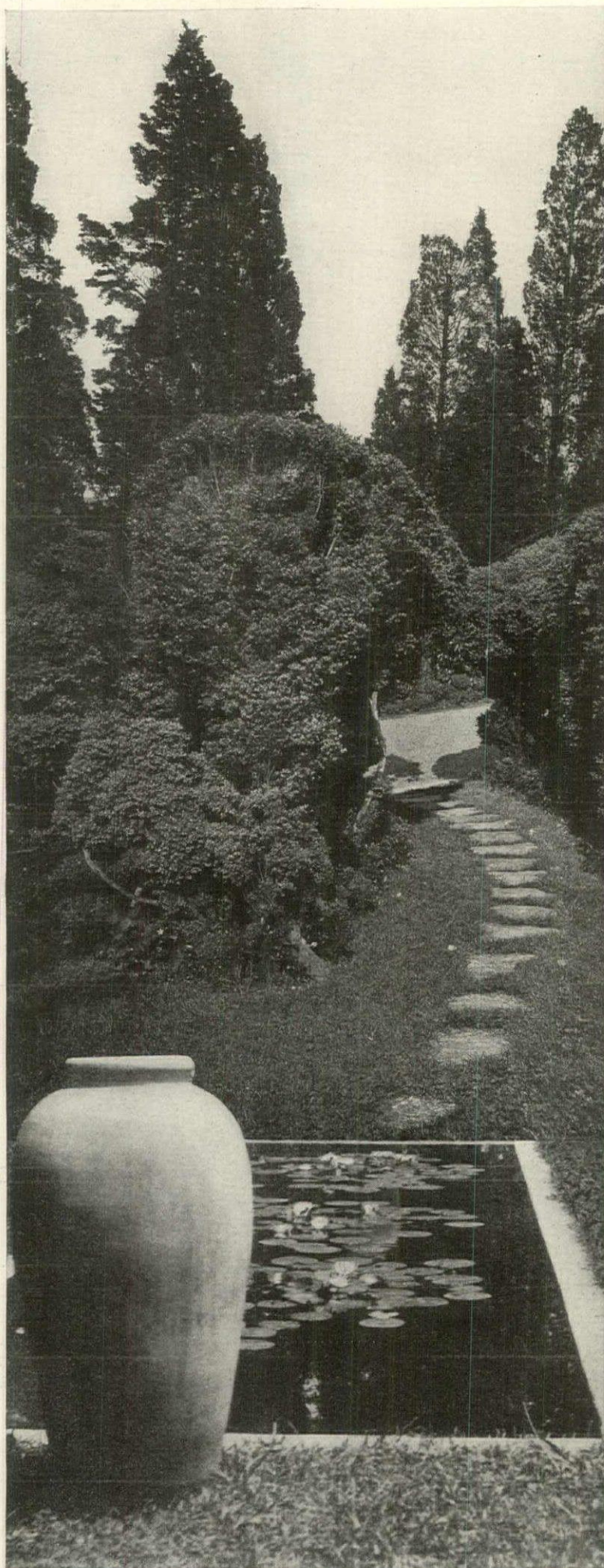
Please send me your home building booklet. Am interested particularly in.....

Name.....

Address.....

**NORTH WESTERN EXPANDED METAL CO.**  
CHICAGO





# No, It Isn't Italy

There's always a souvenir of Italy, of course, in every garden where tall black cedars stand. And the jar, too, brings back lemon trees and blue skies.

But it's really standing in an American garden, just to show you what you can do with oil jars—now that Ali Baba methods are out of date.

You'll find oil jars in all their serene classic beauty discussed as garden decorations in the

## Garden Furnishings Number

JUNE

# House & Garden

And there's the idea of using native shrubs in your garden. You've seen sumach standing in the autumn hedgerows like some huge tropical bird preening its scarlet plumage. But have you ever tried transplanting it into your garden borders?

Have you ever brought dog-wood from the thickets to come to perfect shape and flower on your lawn? There's elder-berry, too, you know—and all the laurels. You can see in this next number what other people have done with native shrubs.

Did you ever think of using your garden to give a play in? All fluttering with Greek draperies and nymphs? House & Garden publishes a garden play in this June number.

June isn't all a garden number, of course. It's glittering with mirrors—strange and lovely ones—and it proves once and for all that it's an intellectual by a scholarly article on Persian pottery. But if you want gladioli or dovecotes in your garden—or both—you'll find out all about them from this House & Garden.

But what it's really most concerned with is such base matters as rose bugs and a can of kerosene.

Are you wedded to the soil?

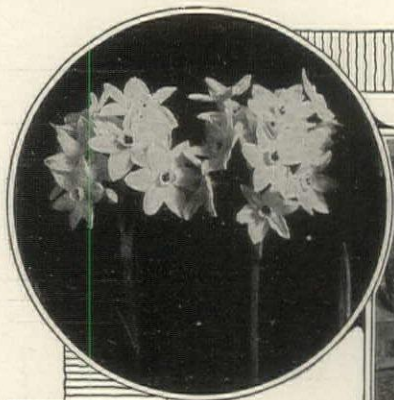
June is the month!

# House & Garden

35 cents a copy

\$3.50 a year

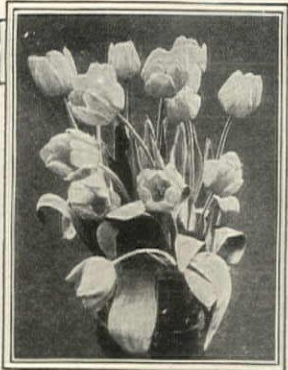




Paper White Narcissus  
60c per doz., \$3.50 per 100



Exhibition Hyacinths  
\$2.00 per doz., \$15.00 per 100



La Reine Tulips  
80c per doz., \$3.75 per 100



Empress Narcissus  
75c per doz., \$5.25 per 100

## The Charm of Flowers in a Home

*You have felt it—when you have come in from a gray disagreeable day, which made you feel that winter would never end, to the rose glow of tulips and the spring fragrance of the narcissus.*

ANY house, every house, is more livable for flowers. You want them in your own house, and you look longingly in the florists' windows in the winter time, wondering whether you can afford those yellow narcissi, which would brighten the dark library, or the pink and blue hyacinths for the dining room. But you often feel that you cannot pay several dollars a dozen for flowers that will last only a few days.

### Grow Your Own Flowers Easily and Inexpensively

You can afford flowers in your house from Christmas until Easter if you buy your bulbs from us and grow them yourself. The best bulbs of Paper-White Narcissi, among the loveliest flowers for the house, sell for only \$3.50 per hundred, and one bulb often produces two flowers. Last winter these flowers sold for \$2.00 a dozen in the florists' shops. You can grow flowers for a few cents each for which you would otherwise pay 15 to 20 cents, and your own flowers last from 10 to 12 days.

### There Are No Bulbs Like Those From Holland

For hundreds of years Holland has been growing the finest bulbs in the world—the loveliest colors and the widest variety. No one has been able to equal them. There are thousands of growers of bulbs in Holland, but the best flowers come from bulbs

grown by specialists, who have spent all their time perfecting certain varieties. Because of our long experience and our many visits there we are able to obtain for our customers from these specialists the finest quality of the finest varieties—even now when the war has greatly reduced the output of bulbs.

Even the most inexperienced gardener need not hesitate to try growing our bulbs. By carefully following the directions successful results are always obtained. Planting the bulbs and watching them grow is a fascinating occupation for flower lovers of all degrees of experience. Hundreds of customers have written us, telling us how successful they have been through following this method: Simply plant your bulbs in shallow boxes in soil from your garden or from a florist's shop if you live in a city. Keep them in a cool dark place and water occasionally until they are well rooted. Then bring them out to the light at intervals of ten days so that you may have a succession of flowers. When the buds are almost ready to open you may transplant them to jardinières, fern dishes, or bowls if you wish.

Our booklet contains complete instructions which will make failure practically impossible.

### Read What These People Say:

Admiration of the town! "I want to tell you how magnificent my daffodils are. They are the admiration of the town, and have given us untold pleasure. Each daffodil is the size of a teacup. Many bulbs have four flowers, and not one has failed to produce two."—G. D. S., Uniontown, Ala.

Beyond Expectations! "I must tell you what excellent results I have had with the bulbs I ordered from you. By Easter, all the hyacinths and tulips showed large, healthy buds, which have matured far beyond all expectation. The quality of bulbs offered by you, even in cheaper mixtures, far surpasses that often sold at much higher prices."—R. C. A., Kansas City, Mo.

Nothing Short of Wonderful! "I have in my front window, as the admiration of all the passers-by, finest group of tulips ever seen in this city. With their gorgeous colors and odd shapes and exquisite shades of color, they are nothing short of wonderful."—J. A. S., Portland, Me.

### Let Us Send You a Copy of Our Free Booklet

Whether or not you have grown bulbs before you will be interested in our booklet. It is profusely illustrated and contains descriptions of almost a thousand varieties of bulbs suitable for both indoor and outdoor growing, as well as hardy plants, perennials, and shrubs which you will want for your garden. It also contains directions for growing all kinds of bulbs.

### Why You Must Order Quickly

We import bulbs to order only and must have all our orders not later than July 1st. Our wise customers always order in May to obtain early delivery, which is important if flowers are to be ready at Christmas. By ordering from us now you make a large saving in the cost of your order, get a superior quality of bulbs not usually to be obtained in the United States at any price, and have a large list of varieties from which to choose. All orders are selected and packed in Holland and reach our customers in the best possible condition as soon as possible after we have received them from Holland.

## ELLIOTT NURSERY

339 Magee Bldg. Established 31 years Pittsburgh, Pa.

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Use coupon if more convenient. Order your bulbs at once. Order from the list given here if you wish. Special prices will be allowed on all orders received before July 1st.

### SPECIAL PRICES

If Ordered Before July 1st

Exhibition Hyacinths		Dozen	Hundred
La Grandesse	Pure White	\$2.00	\$15.00
Grande Blanche	Blush White	2.00	15.00
La Victoire	Brilliant Red	2.00	15.00
Rosea Maxima	Delicate Blush	2.00	15.00
Enchantress	Light Blue	2.00	15.00
Daylight	Best Yellow	2.25	15.50
Second sized Hyacinths in any varieties		1.50	10.50
Bedding Hyacinths in all best varieties		1.20	8.00
Miniature Hyacinths in separate colors		.65	4.25
Tulips			
Chrysolora	Yellow	.65	4.50
Belle Alliance	Scarlet	.65	4.50
La Reine	Rosy White	.60	3.75
Keiserkroon	Red & Yellow	.60	4.00
Rose Grisdelin	Beautiful Pink	.60	4.00
Special Mixture	Darwin Tulips	.60	3.75
Narcissi or Daffodils			
Paper White	For early blooming	.60	3.50
Golden Spur	Rich Yellow	.70	5.00
Emperor	Monster Bulbs	1.00	7.50
Empress	White & Yellow	.75	5.25
Von Sion	Double Yellow	.75	5.00
Poeticus Ornatus	White	.50	3.00
Sulphur Phoenix	Yellow & White	.75	5.00

Elliott Nursery, 339 Magee Bldg., Pittsburgh, Pa.  
Kindly send me Free Booklet of Imported Dutch Bulbs  
with full directions how to grow them in house  
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*The Ambassador, New York*

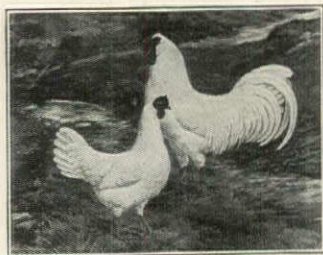
*The Alexandria, Los Angeles*

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51st and 52nd Streets, Telephone Rhinelander 9000

Santa Barbara



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A very limited number of both young and mature birds will be sold this spring.

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You will find that these birds live up to the reputation established by the Oak Dale Strain which remains undefeated for nearly twenty years.

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OAK DALE FARMS  
INCORPORATED  
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Wherever Ideal Power Lawn Mowers are used it is a simple matter to keep large lawns in wonderfully fine condition.

The Ideal is a power mower and power roller in one. It will mow from four to five acres of grass per day, doing more and better work than five men with hand mower. Moreover the sod is rolled every time the grass is cut, which keeps it smooth and firm and discourages the action of harmful insects, ants, grubs, moles, etc.

Furnished with or without riding trailer, also with special unit for putting greens. Everyone interested in the care of large lawns should write for our large illustrated catalog.

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New York: 270 West St.  
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Photo: Julius Rosenwald Estate, Chicago

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THE HISTORY OF AMERICAN enterprise in foreign lands in recent years is written in the records of the many offices and thousands of correspondents of the American Express Company in the great seaports and inland cities of the world. It is the world influence, the high character and helpful service work of this great organization, which puts the *special value* to travelers into American Express Travelers Cheques.

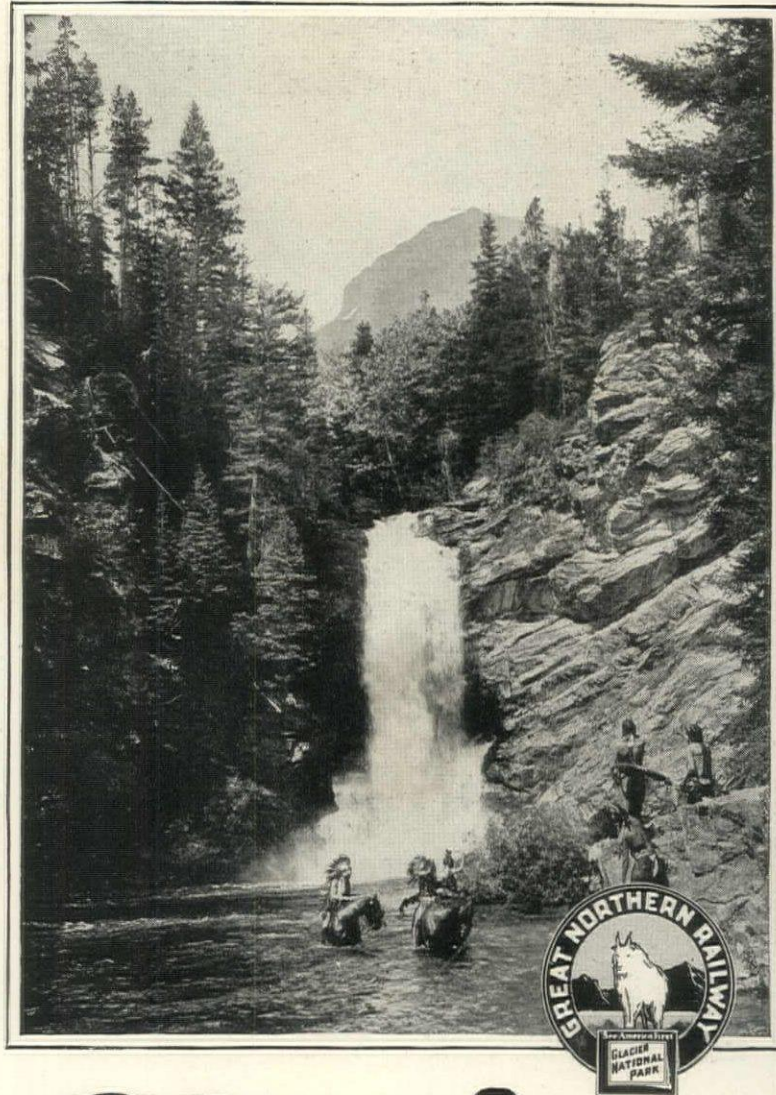
IN ENGLAND AND FRANCE, carry English 5 or 10 £ Sterling and French 200 or 400 Franc Cheques. Dollar cheques for the Orient, North and South America and all other journeys.

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Write for aeroplane map and literature—Glacier National Park

**A. J. Dickinson, Passenger Traffic Manager**  
Great Northern Railway, St. Paul, Minnesota



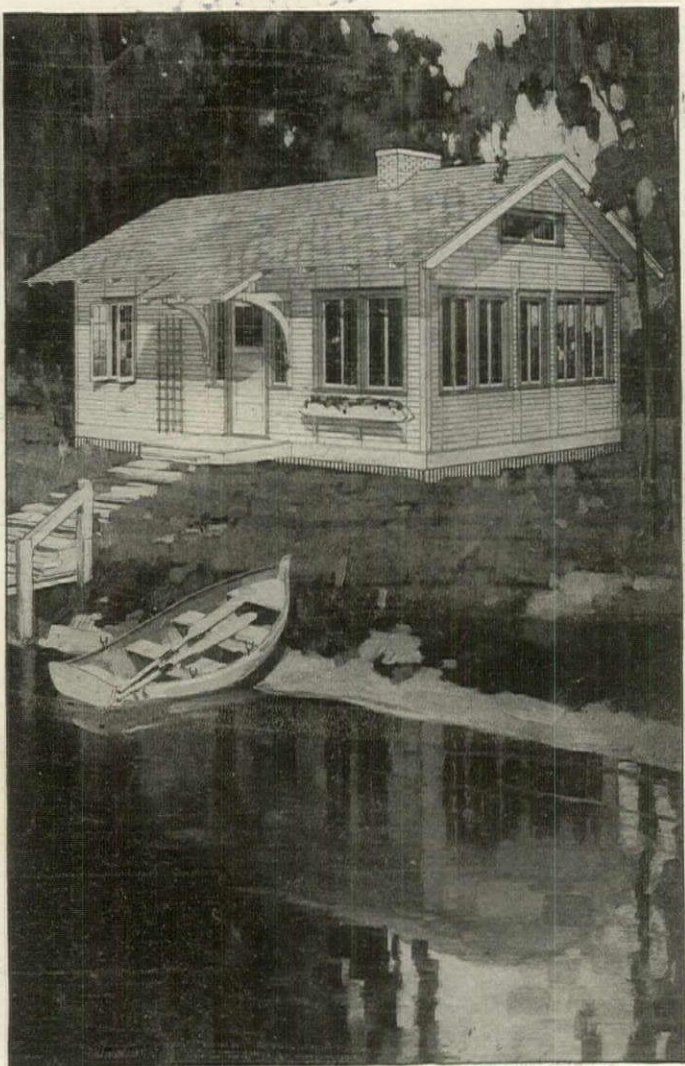
**A. J. DICKINSON, Pass. Traffic Mgr., Great Northern Railway**  
Dept. 335, St. Paul, Minn.

Please send literature and aeroplane map of Glacier National Park.

NAME \_\_\_\_\_

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A cottage in the woods; for week-ends, nights or where the family can live all Summer.

Most everyone has wished for that.

The big screened porch for afternoons; an ideal sleeping place at night; you owe this to yourself, to your family.

Delivered to your lot any place in the woods by a responsible dealer.

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Also manufacturers of Togan Garages

*First in the industry.  
foremost since —*



**MADDOCK**

*Foremost in making the bathroom sanitary*

WHEREVER the highest degree of health protection in sanitary equipment is required, there you will find fixtures of Thomas Maddock quality—the quality that is characteristic of the many sanitary refinements embodied in the Madera-Silent Closet shown above.

Constructed throughout of glistening, snow-white vitreous china, a material that can always be kept spotlessly clean with minimum care—this fixture provides the utmost in non-soiling advantages and sanitary protection.

And, being silent in operation, due to a principle of construction that was developed by the Thomas Maddock's Sons Company twenty-four years ago, this fixture unquestionably denotes the highest achievement yet attained in sanitary appointments for the home.

Any one interested in equipping a new or an old bathroom with fixtures of Thomas Maddock quality should write for "Bathroom Individuality."

Thomas Maddock's Sons Company  
Trenton, New Jersey



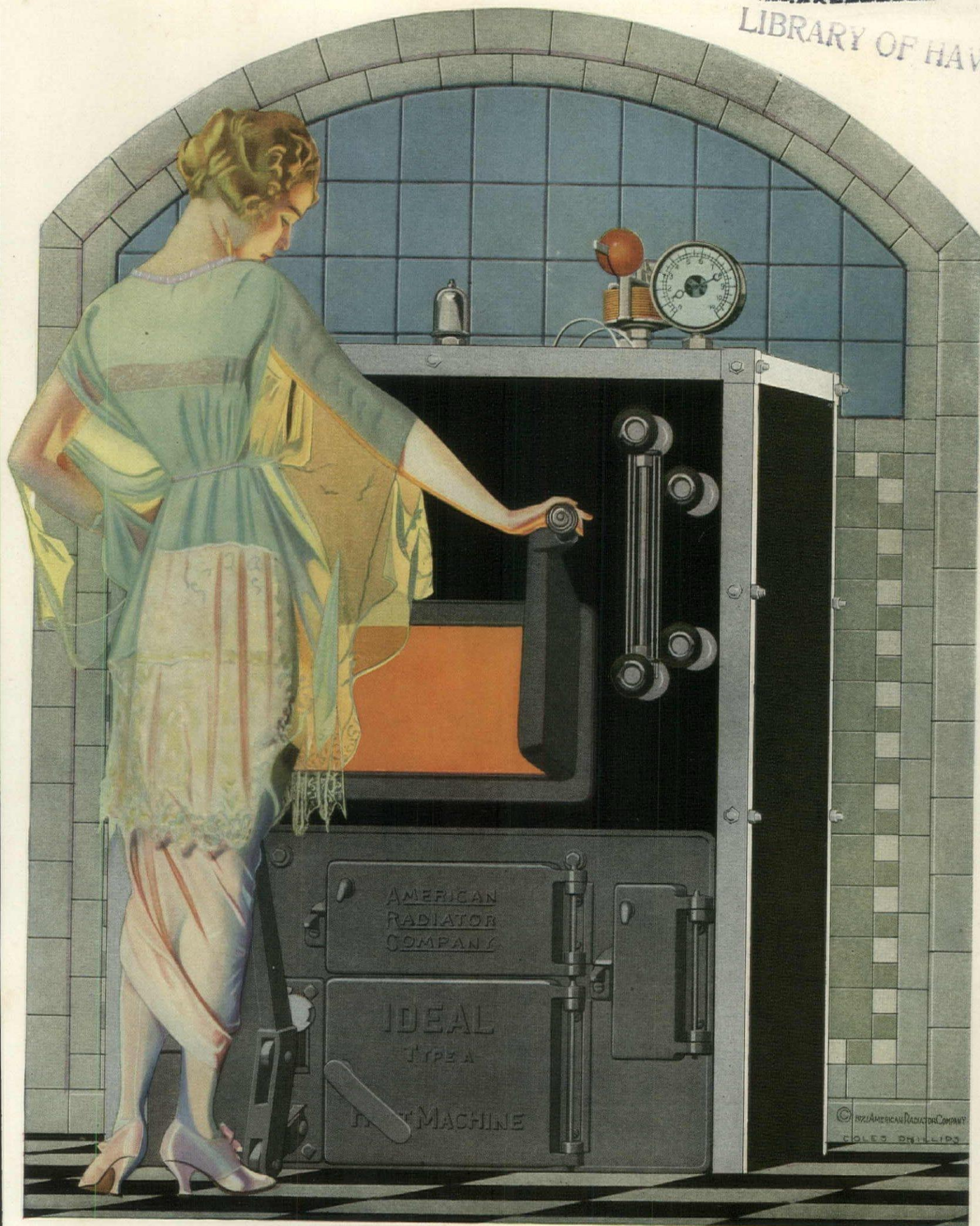
Thomas Maddock plumbing equipment is also used in the plants of the Winchester Repeating Arms Company, New Haven, Conn.; the Fisk Rubber Company, Chicopee Falls, Mass., and in many other well-known institutions where the highest degree of sanitation is required to protect the health of employees.



The home of the Saturday Evening Post, Philadelphia—Thomas Maddock equipped

Remember the importance of the plumber in protecting the family's health





**Ideals** A heating plant sightly and shining, with the swiftest response to her slightest touch. So clean that the loveliest gown is not blemished, so economical that it SAVES 33⅓% OF THE FUEL . . . it owns a proud right to its name. There is a type and a size for your home; see it for your own sake, but even more for hers. For all her ideals of comfort and warmth are richly fulfilled in this new IDEAL Type "A" Heat Machine.

Catalog  
Write Dept. 23

**AMERICAN RADIATOR COMPANY**

NEW YORK and  
CHICAGO





## A Homey Little Cottage Garlanded with Vines

How often have you dreamed of your "home-to-be"—just such a one as this; away from the dirt and noise; out where the air is clean—where green grass and flowers flourish in profusion—where golden sunshine floods the rooms and the merry chirping of the crickets sings you to sleep at night—where the children can romp and play in freedom, close to Nature.

Are you thinking of building that little home now?

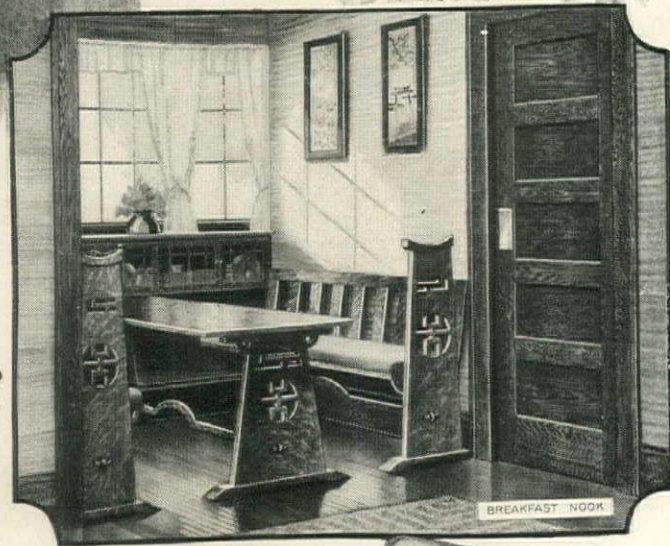
Morgan — the house famous everywhere as master craftsmen of interior woodwork—has simplified many problems for you in "Building With Assurance." This master book strips building of its mysteries; makes even the novice self-assured.

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Here, too, are a wealth of charming interiors, winning arrangements of living room, bedroom, hall, kitchen; wonderful stairways; homey, old-time fireplaces; all made doubly attractive by the remarkable beauty of Morgan Standardized Woodwork, which can be procured from any dealer.

Then, in addition, this master book contains almost priceless information about the details of every kind of building. Authorities of national and even international prominence discuss with you such vital things as Interior Decoration and Floor Covering; Home Lighting; Modern Plumbing; Heating; Hardware, Painting, etc.

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### Free Prospectus

"Building With Assurance" has been prepared with thoroughness and quality as the only guide. It is a wonderful example of modern printing—color plate work and binding. To distribute it broadcast is beyond practicability. Yet we want every one seriously interested in building or remodeling to have a copy. Our prospectus tells how this may be done. It contains many beautiful specimen pages and a complete tabulation of the contents. We will gladly send this prospectus free of charge to anyone who writes for it.

Address Department A-5

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Chicago, Ill.

MORGAN COMPANY  
Oshkosh, Wis.

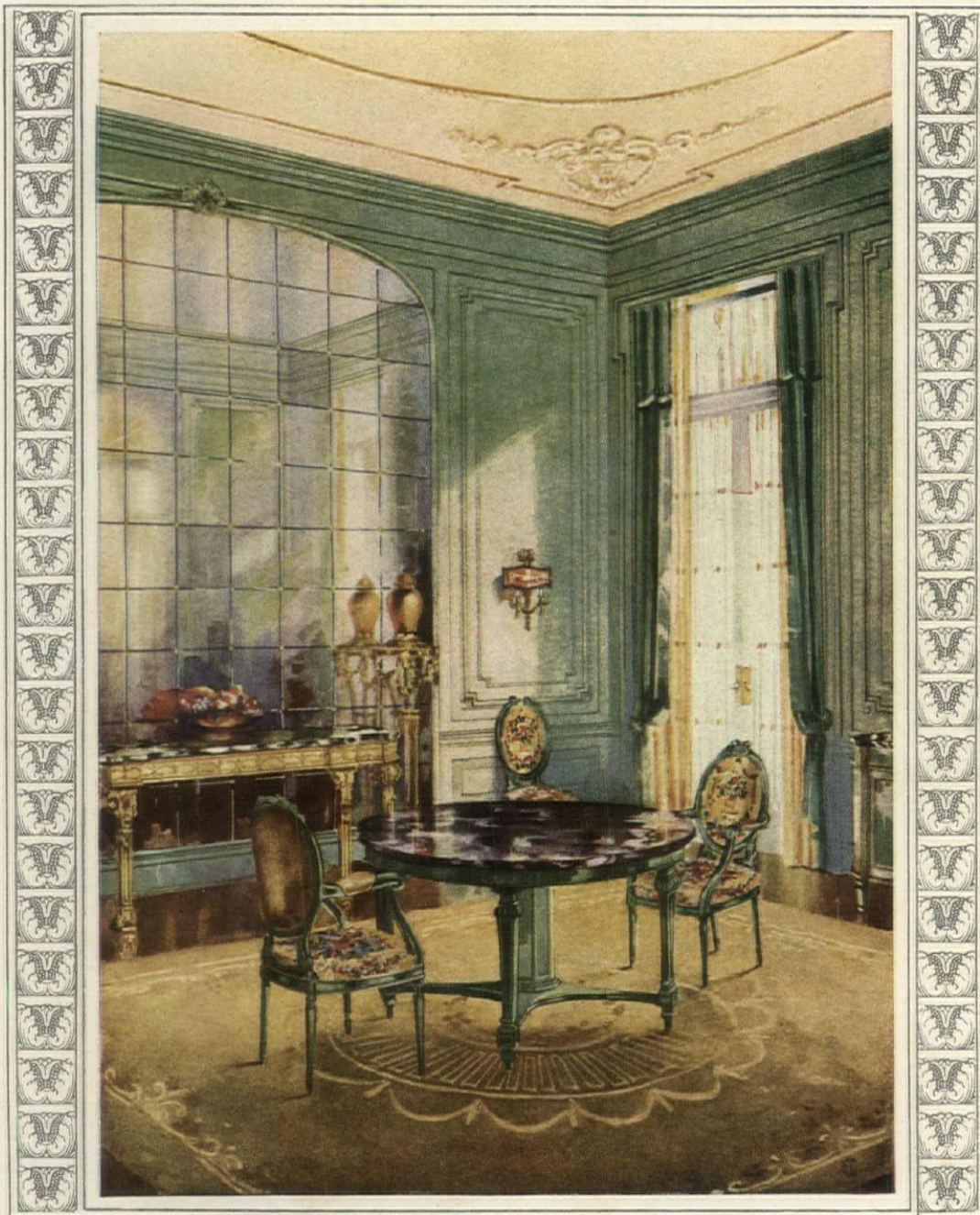
MORGAN MILLWORK COMPANY  
Baltimore, Md.

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*Morgan—the name that architects and builders unhesitatingly endorse  
Look for the Morgan dealer in your locality*





Interior designed by  
J. G. Valiant Co.  
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**C**ORRECT interior decoration is more a matter of general harmony than simply the selection of furniture or fittings. And harmony is best influenced by the finish of walls, woodwork and floors. The great variety of *Lucas Paints and Varnishes* allows exactness; the most discriminating tastes are satisfied. Here are a few of the most popular finishes:

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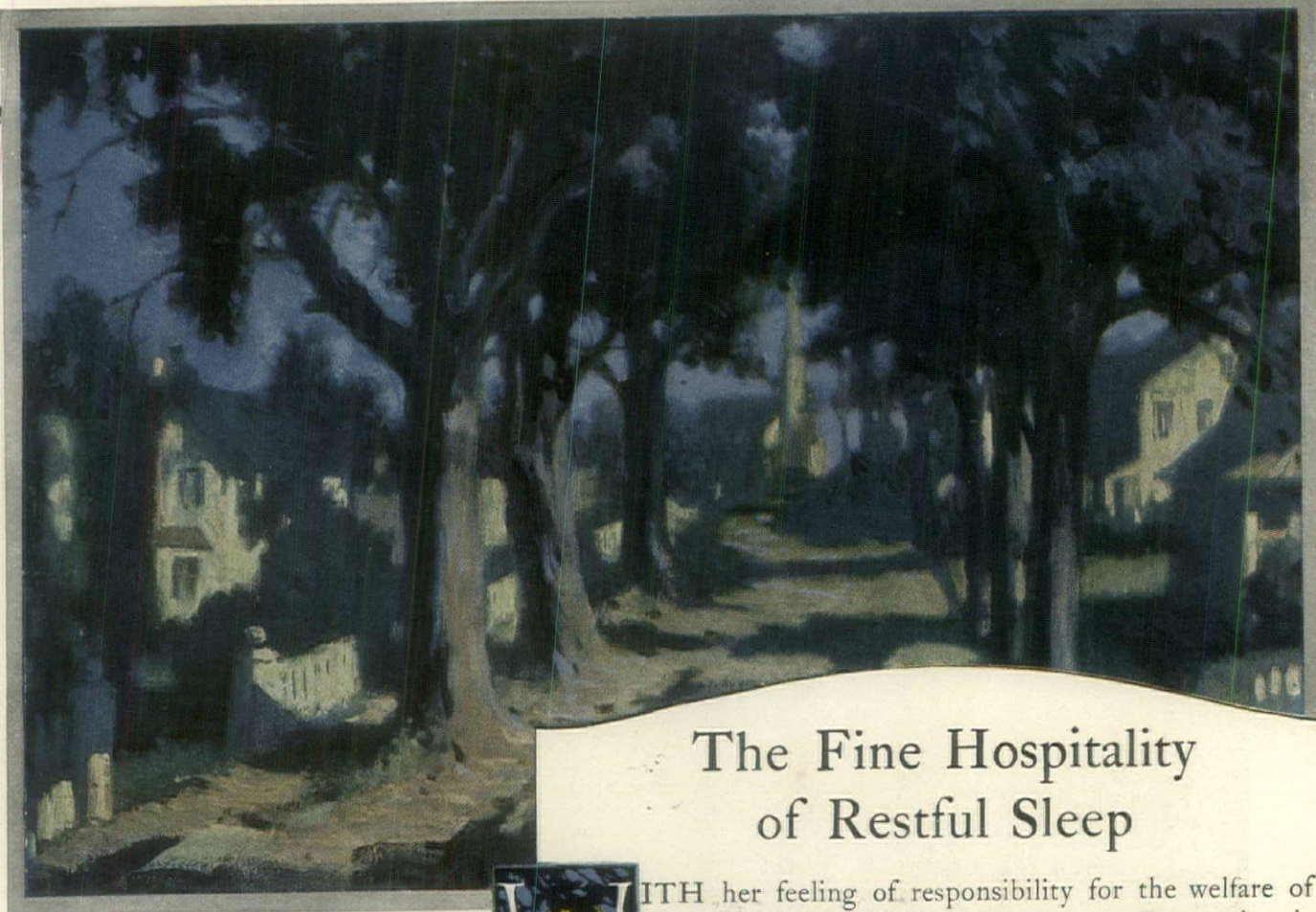
**John Lucas & Co., Inc.**

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*Purposely Made for Every Purpose*





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### THE "STANDISH"

Design 1968—in Twin Pair

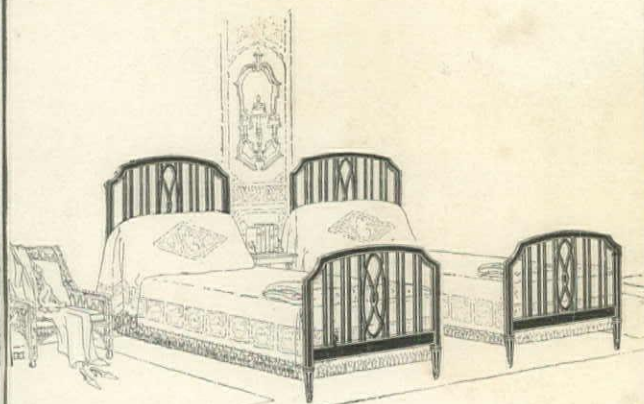
A design well named for its exquisite simplicity. Note the Simmons Corner Locks—firm, foursquare, noiseless.

The Square Steel Tubing—an exclusive Simmons Specialty, seamless and smooth.

And the charming Period Design—enameled in the accepted Decorative Colors.

Specially pleasing in Twin Pair.

Also Simmons Cribs and Day Beds—and Simmons Springs, in every way worthy to go with Simmons Beds.



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WITH her feeling of responsibility for the welfare of her guests and children, many a woman today is replacing all the old beds in the house with *Simmons Beds—built for sleep.*

One sleeps so much better in a Simmons Bed: Firm, steady, *noiseless*—never a squeak or a rattle. Your nerves *relax*, and you sink deep into restful sleep—*all night*, every night.

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*Built for Sleep*





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Get Hoffman Hot Water  
as Easily as Light

## Hot Water! Instantly! get all you want when you want it

NO home convenience is greater, nothing is more necessary than *plenty* of hot water at the *exact moment* you need it. No way of providing instant hot water is more dependable, more economical than this heater with 77 *less parts*.

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Remember Hoffman's lack of complex design. That is important. Remember its certainty in action. But why not get *all* the facts by sending the coupon—now! It imposes no obligation. Send to



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The Hoffman Heater Co. is an independent organization, not affiliated with any other heater company, paying no royalties.

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means—  
Instant Hot Water

THE HOFFMAN HEATER COMPANY  
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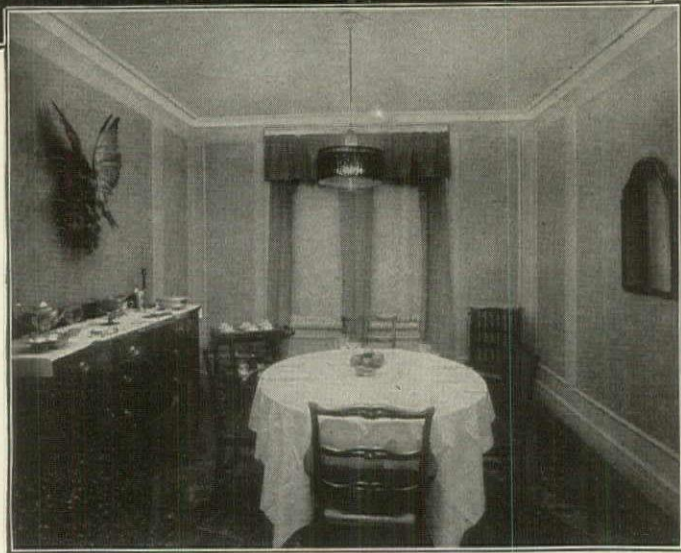
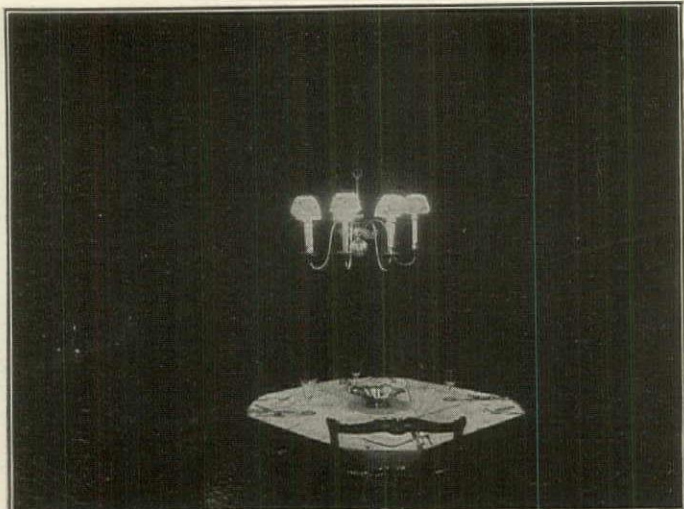
Please send me your Hot Water Service book and information about the simplified Hoffman Heater.

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The first photograph shows a dining room illuminated by a candle fixture. The second photograph shows the illumination of the same room with Duplexalite.

## Refinement in Lighting

THE Duplexalite embodies a new principle in lighting. The diffusion of light in the room is as clear and cheerful as on the shady side of a tree on a sunny afternoon. Any kind of silk, cretonne or parchment shade may be used with no change in the illumination.

In rooms where you want a soft eventide of light—say the music room—Duplexalite will provide it perfectly. In the living room, dining room or library where you want the light to be clear, in addition to being beautiful—so that you may read or work or play in comfort, Duplexalite will reveal to you a new lighting refinement.

Send for the Duplexalite catalog and name of our nearest representative.

DUPLEX LIGHTING WORKS  
of General Electric Company  
6 West 48th St., New York City

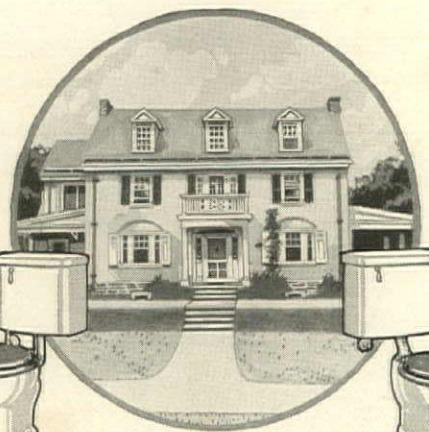
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*"The light to live with"*

PRICE \$57.50  
F.O.B. Trenton



PRICE \$108.35  
(White Seat)  
PRICE \$99.60  
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## "TEPECO" Water Closets

for

Every Place and Purse

WELLING  
PRICE \$65.65  
F.O.B. Trenton



PRICE \$53.10  
F.O.B. Trenton

WHILE water closets may look alike to the layman's eyes there are, as a matter of fact, several different types from the simply constructed wash-down to the superior syphon jet closet with its instantaneous flushing, large water surface, protection against sewer gas and passageway that minimizes chance of clogging. Naturally the better types, being of complicated construction, are more expensive to manufacture and not within the means of everyone.

The Trenton Potteries Company has developed a water closet of the four recognized types—each in its class the best that can be made. We think you would do well to buy them by name, for while they may look just like other water closets to you, we know the added refinements of construction our sanitary engineers have evolved, i.e., larger water surfaces, preventing soil adhering; deeper water seals; larger passageways; smooth outside surfaces.

When you buy these Tepeco Combinations you will know you are getting Tepeco China Tanks which have no linings to ever wear out. You will know you are getting Tepeco Tank Fittings—developed so that you will not have to be replacing washers and rubber balls or be calling in the plumber to make them operate.

We have priced these four closet outfits fairly F.O.B. Trenton and are shipping them completely crated to the plumbing contractor. Before you order from him send for our instructive book on home plumbing, "Bathrooms of Character." Edition H.

## THE TRENTON POTTERIES COMPANY

Trenton, New Jersey,

U. S. A.

BOSTON

NEW YORK

SAN FRANCISCO



Tepeco  
Tank Fittings

You who have fussed with leaky rubber balls or ones which would not stop the flow of water will find this Tepeco fitting a great relief. It's in all Tepeco closet outfits and ought to last more years than you will care to think about.



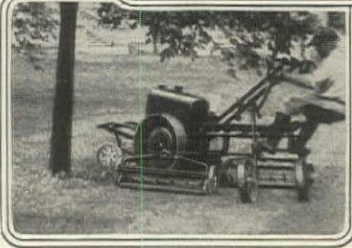
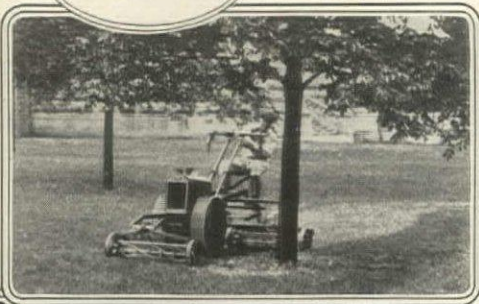
Tepeco  
Tank Fittings

A water closet is no better than its tank fitting. That's why we've gone to such pains to perfect the exclusive Tepeco Ball Cock. You won't have to call the plumber back to adjust it. Other manufacturers would give a great deal to have it in their tanks.



# MIDWEST UTILITOR

Dependable Power -



(Top) Starting to cut close around a tree.

(Center) Note the position of the machine and cutters.

(Below) Completing the circle. After the operator gets the proper distance marked, an easy pull on the power control and a simple push on the foot control, keeps the machine close to the tree. We know of no other power machine that has the flexibility of the Utilitor unit.

THERE are many good horse drawn and power driven lawn mowers on the market, but none to our knowledge that has the unusual flexibility of the Midwest Utilitor.

When our engineers laid out this equipment they were guided largely by the experience of well known grounds keepers, park commissioners and golf course managers.

Experience has shown that a power machine that will do better work than horse drawn equipment must be unusually flexible on rolling ground and able to negotiate close up to trees, shrubbery, flower beds, etc.

Tests have proved that the Utilitor cuts about three times as fast as a two horse outfit. What two horses will do in thirty hours this outfit will do in twelve.

And above all else the Utilitor does not mar the turf or eat when idle. It can be used to haul small loads, work in the garden and do many things around a suburban home or large estate at less expense than a horse.

We will be very glad to send you, without obligations, our new booklet, "Mowing Lawns with the Utilitor".

## Midwest Engine Company

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Indianapolis, U. S. A.

Mowers can be speedily removed and Utilitor used to haul any loads one horse can pull. This illustration shows Utilitor working in big park in Middle West



**Dodson Wren House.** solid oak, cypress shingles, copper coping, 4 compartments, 28" high, 18" dia. Price \$6.00.

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THEY never fail to attract the song birds (insectivorous birds); who destroy the noxious insects. The beauty and song of the birds will bring you joy and happiness. The valuable purple martin will catch and consume on an average of 2,000 mosquitoes a day, besides other annoying insects, such as gnats, flies, etc. The other song birds besides singing for you will protect your trees, shrubs and gardens from injurious insects. Mr. Dodson has spent thirty years of loving study of the song birds, their habits, and how to attract them to beautiful "Bird Lodge", his home on the Kankakee River. Dodson Bird Houses are a permanent investment, they will last a life time, built of thoroughly seasoned Oak, Cypress, Selected White Pine and Red Cedar; coated nails and the best lead and oil are used for their protection against the elements. Built under Mr. Dodson's personal supervision.

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**Your Bird Friends**



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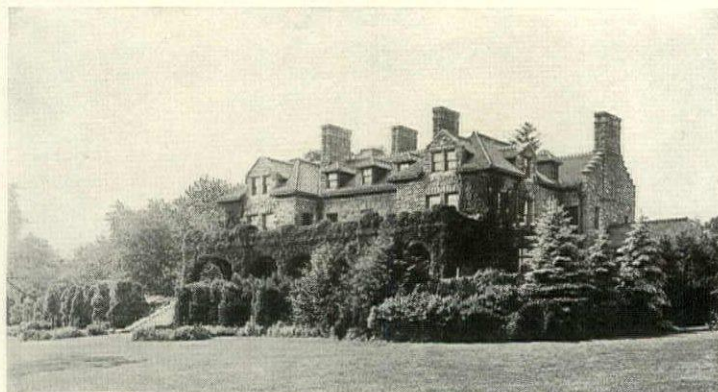
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3/4 Mile from Station

Residence of Stone construction with large hall, living room, billiard room, drawing room, dining room, servants' dining room and kitchen on first floor; 5 master's bedrooms and 3 baths on 2nd; 2 master's bedrooms, servants' rooms with bath on 3rd. Sleeping porch, hot water heat, electric light, fine water supply. Stable with 3 stalls; large garage with living quarters for chauffeur, including kitchen and bath. Exceptionally fine vegetable and fruit gardens. Gardener's cottage; tennis court. The property is known as Greycourt.

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This property consists of 210 acres level, fertile farming land, in a lovely mountain valley. A seven-room brick bungalow, broad vine-covered porches, sleeping porch, large open fire places, good water system.

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Good hunting and fishing.

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A New House on Salt Water

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a house such as this, with waterfront? With 4 bedrooms, 2 servants' rooms, 3 baths, 2 acres, and every modern appointment, this is a remarkable purchase.

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*Situated in the midst of the exclusive North Shore Colony, 5 minutes walk from the ocean*

Colonial House, beautifully furnished, contains living room, library, drawing room, dining room; 6 master bed rooms, with fireplaces, and 4 baths, on second floor; all modern improvements.

Grounds comprise about 12 acres, well-landscaped, with fine lawns and trees. Gardener's cottage; greenhouses; 4 car garage. One of the show places of this locality—a wonderful bargain at the price offered.

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In the best part of the Sound Beach district. Directly on open Sound. 6 bedrooms, 2 baths, 2 servants' rooms. Fine living rooms. Steam heat, electricity, etc. Garage with chauffeur's room.

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—OR—

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Andrews Building  
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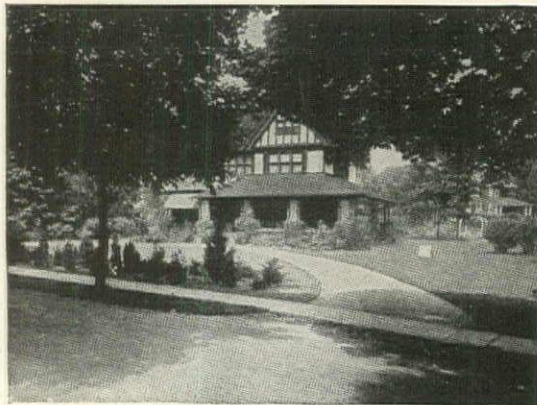
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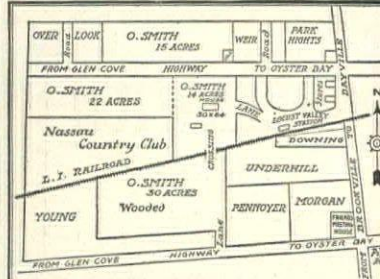
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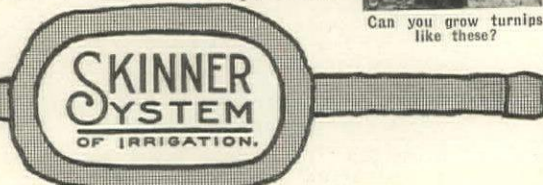
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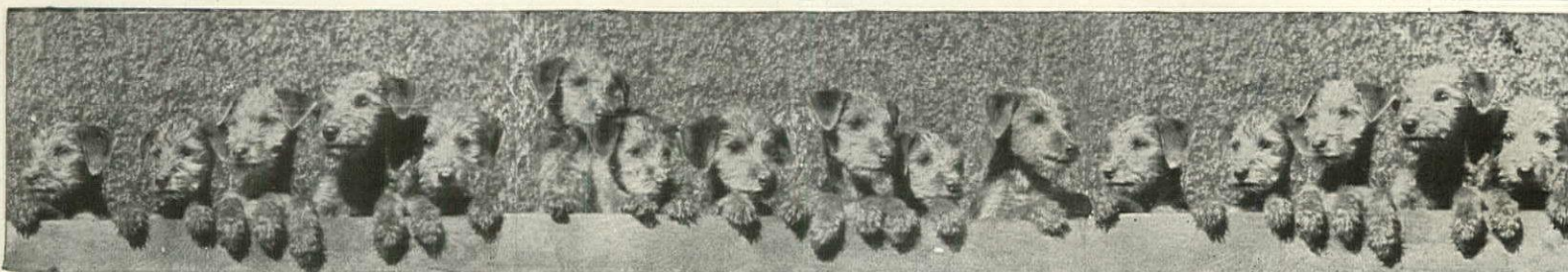
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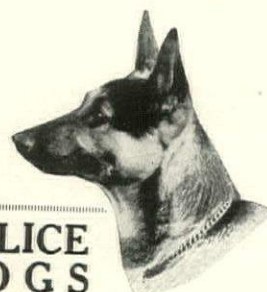
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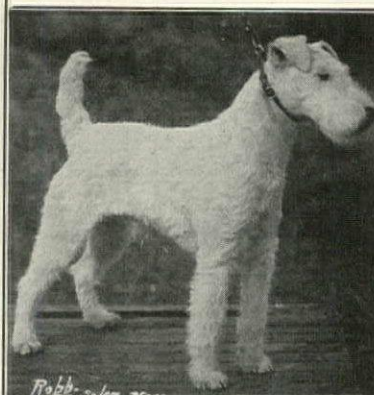
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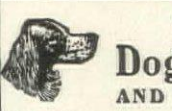
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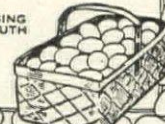
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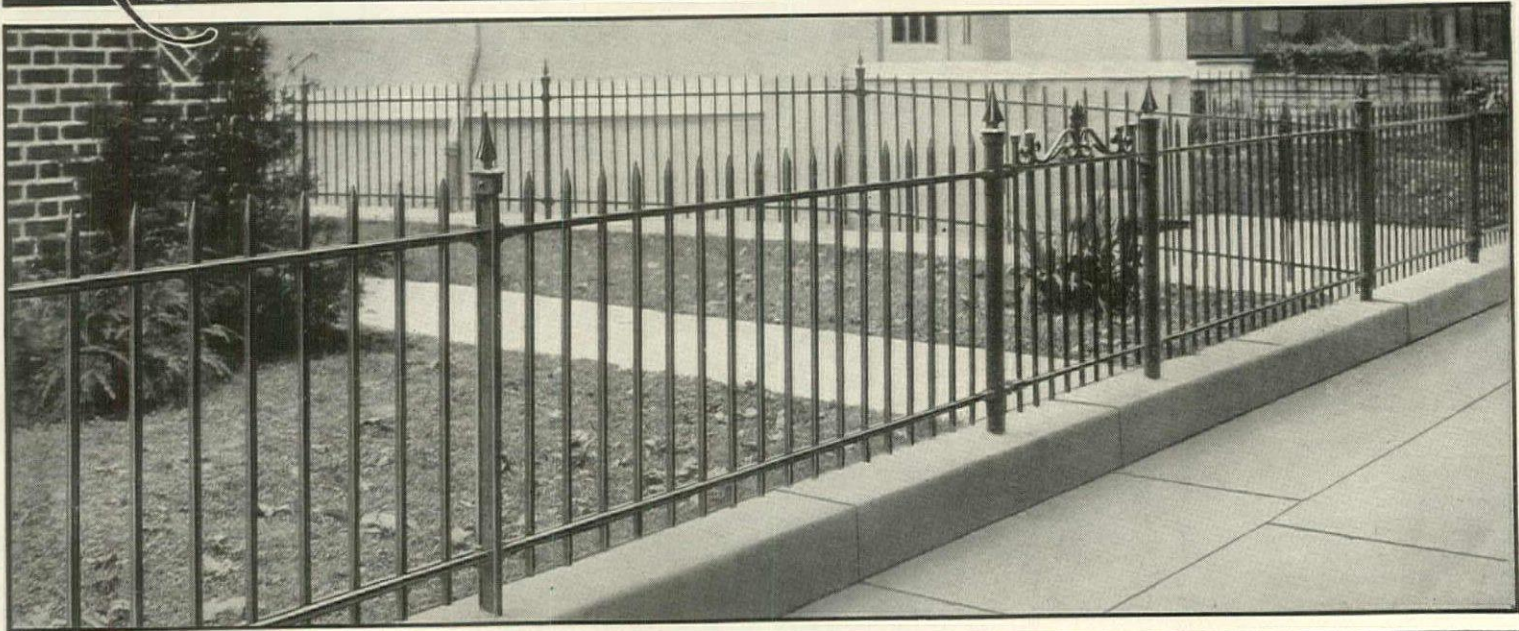
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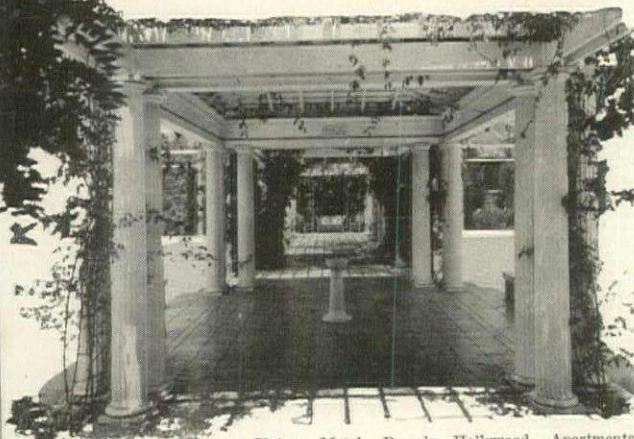
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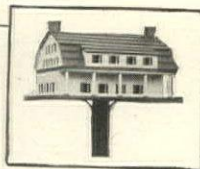
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No contractor is necessary. We have taken care of all of the construction for you. All that remains to be done is the bolting of the sections together. You can do that yourself. No skilled labor is necessary.

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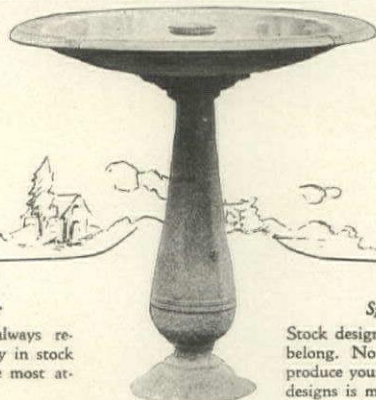
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This set includes the best of equipment such as Ball Bearing Hinges, Garage Door Holder (Cushion Type), Cremone Bolt (locking door top and bottom at one operation), Heavy Latch and Padlock Hasp.

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Garage Door  
Holder

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Extra Heavy  
Duplex Latch

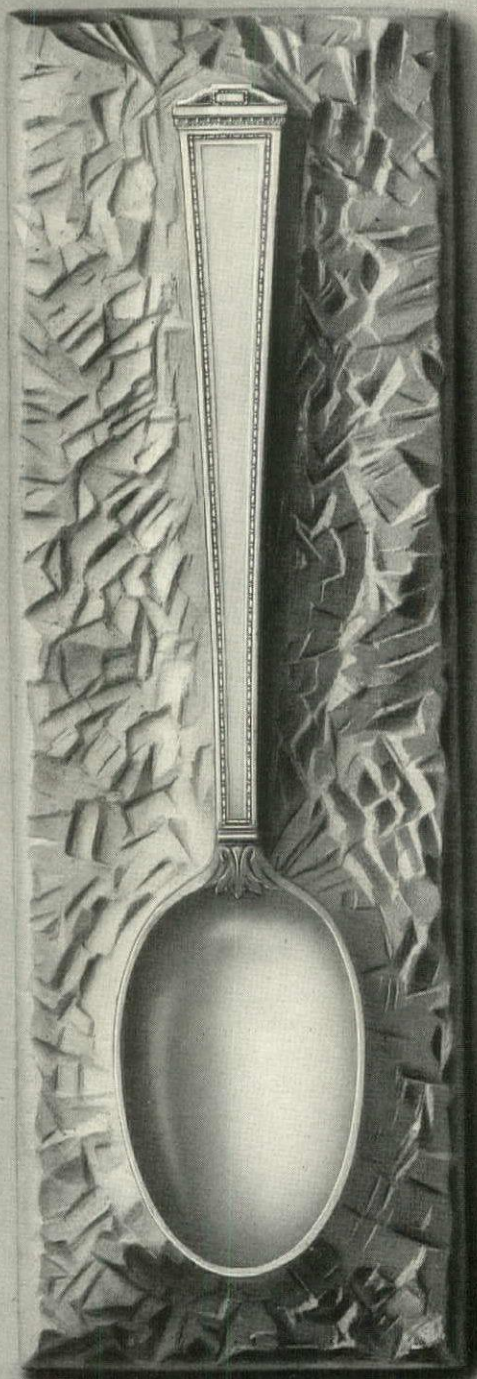
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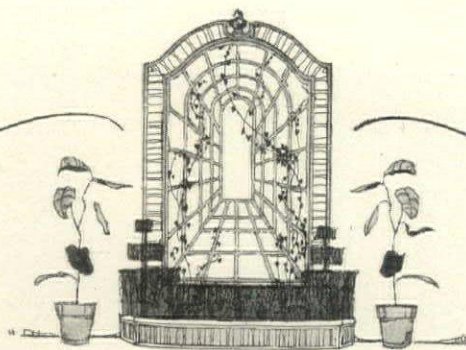
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# House & Garden

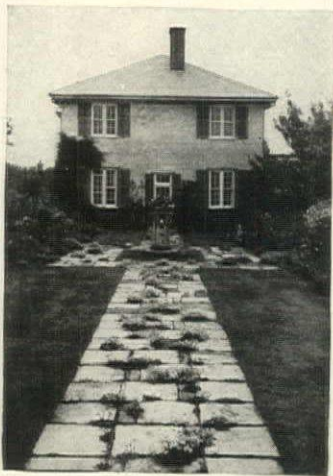
CONDÉ NAST, *Publisher*  
RICHARDSON WRIGHT, *Editor*  
R. S. LEMMON, *Managing Editor*

## GARDEN FURNISHING NEXT MONTH

THERE isn't much use having a garden unless you can sit in it, and the only way to sit in a garden is to sit comfortably in some shady bower placed at a vantage point that commands the range of the garden. Because this is so necessary an enjoyment we devote an issue each year to the things that go into a garden to make sitting there a pleasant pastime, to make the view from your coign of vantage a constant vision to delight the eye.

Among the things you see are garden paths, and in this issue quite a number of different types are shown, with flowers planted in them or beside them. Another thing you may see are delightful oil jars, such as are used in Italian gardens. They are becoming quite popular here. Consequently we have an article on them. There are also dove-cotes and a page of unusual garden furniture, a page of garden statuary by Paul Manship and a garden by Ralph M. Weinrichter in which some unusual problems of landscaping have been solved.

To open this issue we have a play to be given in a garden. It is by Clarence Stratton, well-known for his one-act plays, and is written especially for *HOUSE & GARDEN*. The costuming and casting is such that it can be given by a local



One of the garden walks, with flowers growing in the interstices among its stones, which will be shown in the June number

garden club in connection with its midsummer show.

Continuing our policy of having authoritative articles on flower species, the gladiolus is chosen this month. A constantly increasing interest in the "glad glads" makes this timely.

Since we cannot be always in the garden, just a little of this issue turns to the house. Ruby Ross Goodnow writes delightfully on white rooms. Miss Northend writes on mirrors. There is an article on the two elements of hospitality, and a page of card tables and games. The niche in decoration is also considered, illustrated with some unusual examples. To complete the interior we have two pages of tiles for the decoration of the terrace and loggia.

Six houses are shown in this number. One is the home of the president of Smith and in the group of small houses are five of varying sizes and types of architecture, all livable and all built. Apropos of this you may have noticed that *HOUSE & GARDEN* almost invariably shows photographs of houses that have been executed. We feel that this is fairer to our readers. The sketch of the projected houses carries less conviction and is often deceiving in its pretty promises.

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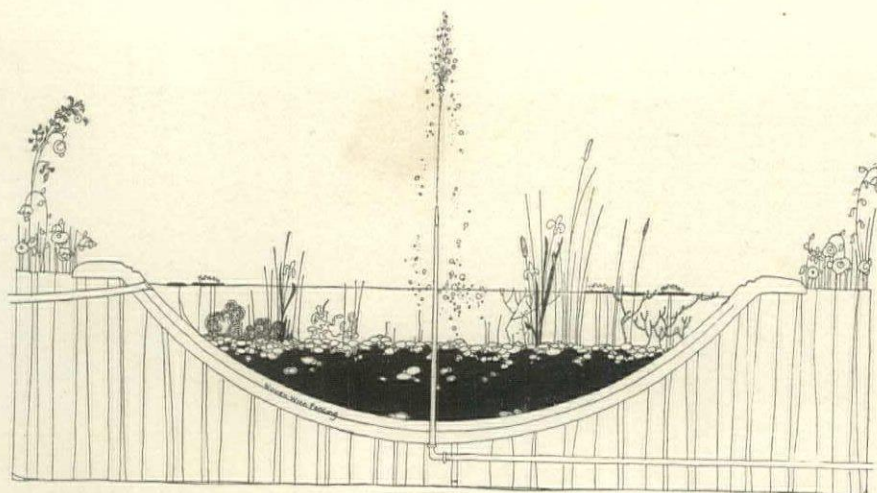
## THE ROOM AS A STILL LIFE

*All well-decorated rooms are studies in the composition of furniture, whether the subject be some brilliant expression of the Italian eras or the simpler and sturdier arrangement found, as here, in a remodeled and restored English country house of the Cotswolds. Behind the charm of the composi-*

*tion lies an appreciation of furniture and its uses, an understanding of light and shade and the harmonious contrasts of line, and the natural knack for grouping inanimate objects so that they delight the eye. A room properly composed is pleasant to live in because it is pleasant to look upon*



The circular garden pool is lined with a "waterproof" concrete mixture reinforced with woven wire. Inlet and outlet pipes insure the water being maintained at the proper level. A sloping bottom provides various soil depths for different plants.



## WATER GARDENS AND THEIR MAKING

*Their Place in the Landscape Scheme, and the Plants Which Help Them Fill It—  
The Matters of Planting, Maintenance and General Care*

AMELIA LEAVITT HILL

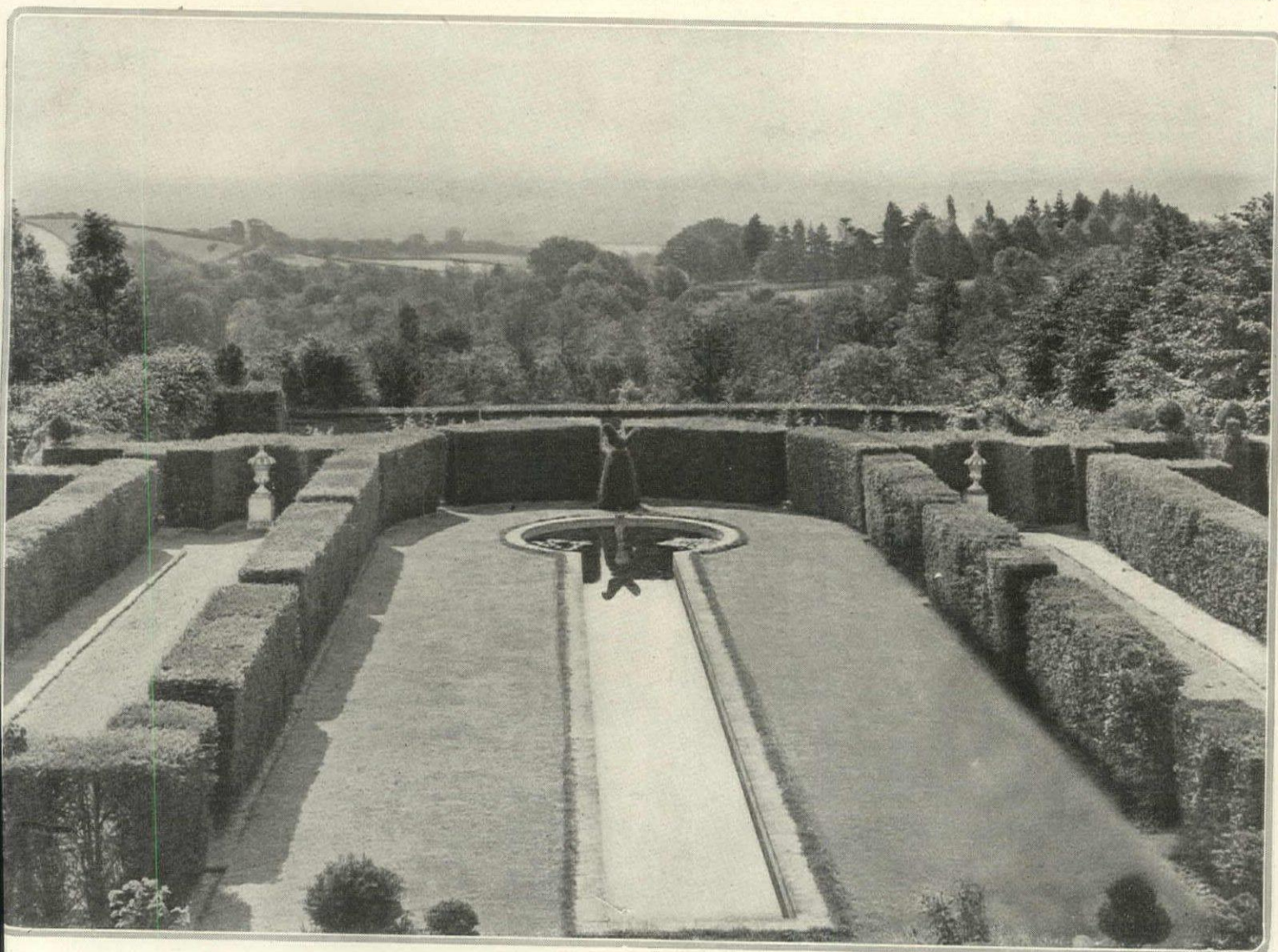
THERE is no sort of garden more delightful than the water garden, and none which, contrary to the general opinion, is easy to make or to maintain. For those who have a natural pond, or a brook from which a pond may be made, at their disposal, this is obvious; but under no circumstances is it difficult for the lover of water lilies to gratify his

tastes, and from no other form of gardening is it possible to obtain such rapid and profitable returns.

For those who must construct their water gardens from the beginning, various courses are open. If a large pond be desired, it is possible to excavate the required size to a depth of about 2', and then to turn cattle into the

space so formed. If the soil be of stiff clay, in a few months a bottom sufficiently hard to hold water will be obtained.

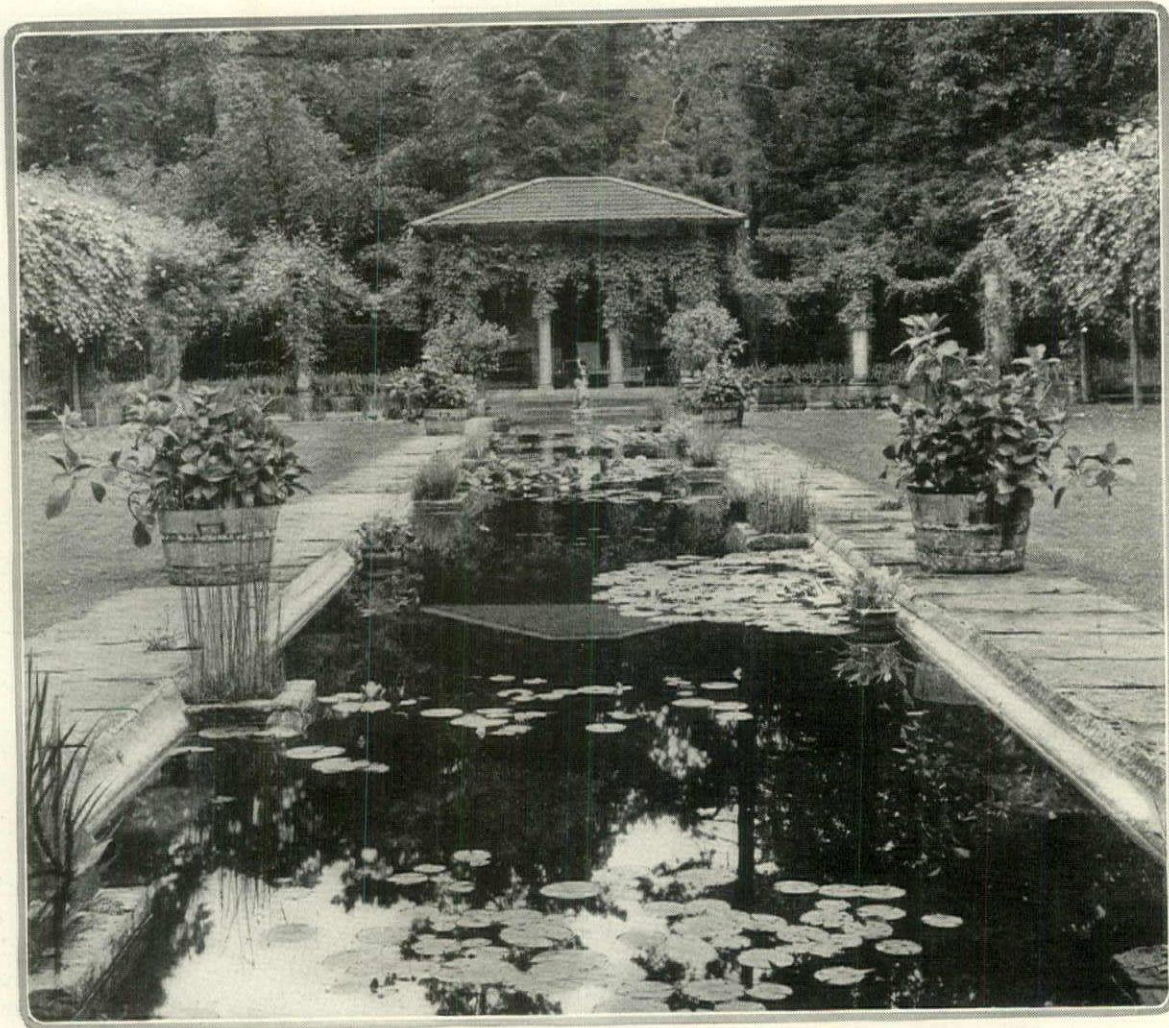
If a smaller pond be desired, it should be dug to a depth of a little over 2', the sides slanting out as they approach the top, and the bottom paved in stones. A rough mould, which will run parallel to the sides of the hole, but



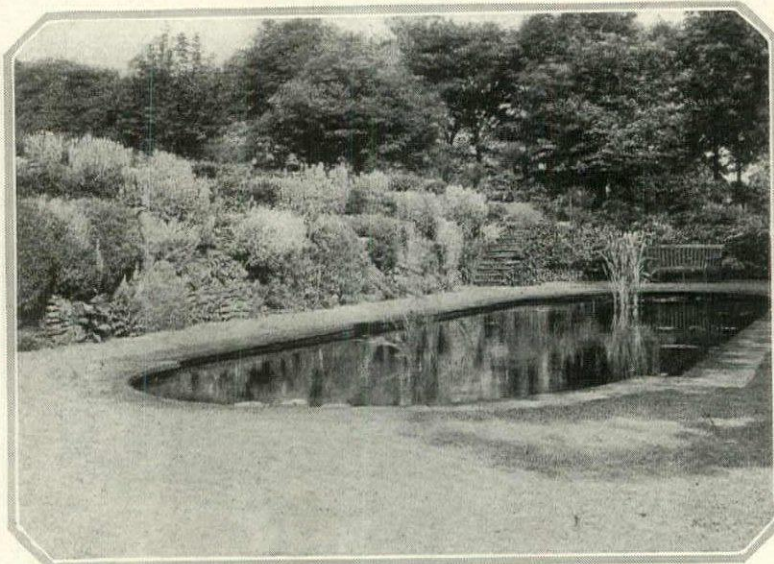
An unadorned, formal combination of water and turf is often effective within an inclosure of clipped yew or even privet. The whole design

in such cases should be distinctly geometrical—a matter of angles, circles and straight lines—as is evidenced in this English garden





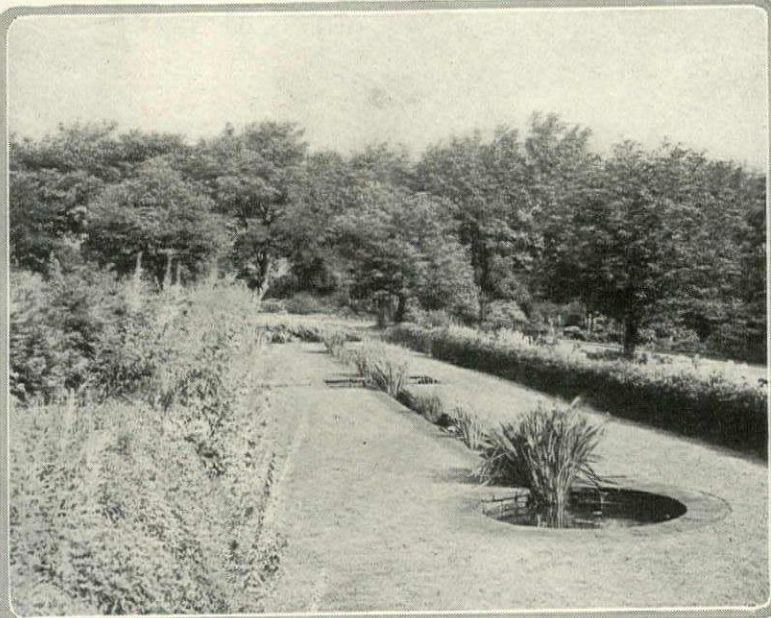
All the photographs illustrating this article are of English water gardens. The one above is at Bridge House, Weybridge, Surrey, the residence of Mrs. Trower. At the end of the little canal is an Italian tea-house flanked with creeper-clad columns. Mr. Harold Peto designed the garden



The arch forming the inlet to the water parterre, in the illustration below this, is built in dry stone. The treatment of the curb, which is edged with flag-stones, should be noted, since it avoids a too sharp edge in an ingenious manner

(Left) At the end of the lower terrace in Mr. Prince Smith's garden at Whinburn, Keighley, Yorkshire, lies this pool. White valerian grows in the dry bank, but nothing breaks the calm surface of the water save two sparse clumps of reeds. Designed by Mr. O. Maxwell Ayrton

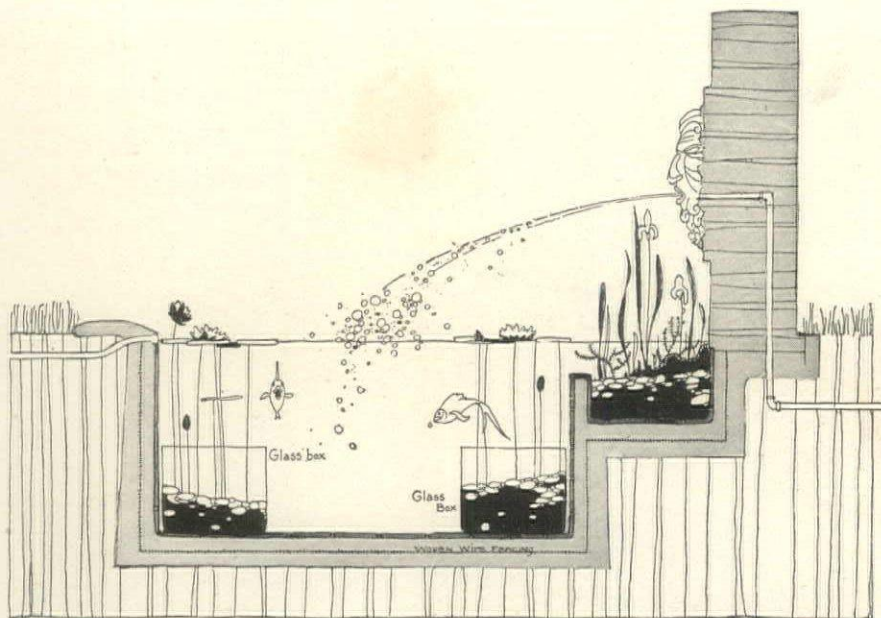
The water parterre which runs the entire length of the centre terrace at Whinburn, Keighley, is of unusual and interesting design. Iris grows within its narrow borders, and foxgloves hide the top of the dry-built terrace wall





"or 8" from them, is then built of boards. Chicken wire should be inserted in the space between the earth walls and the mould, and the space filled with concrete. This work requires no technical skill, and can be done by practically any Italian-by-the-day." The bottom of the pool should also, of course, be covered with concrete, the stones here acting as reinforcement. Concrete which is not reinforced, or which is less than 6" or 8" in thickness, cannot be relied upon to stand the frost of our northern latitudes.

In making the pool, it is well to provide compartments in which to plant the lilies. They may, of course, be planted in soil spread loose upon the bottom, but this method is less desirable, especially in small water gardens, on account of the tendency of the plants to spread. It also makes the cleaning of the pool more difficult. Wooden boxes may be used instead of concrete or stone compartments, but they make a rather ungainly appearance. In cleaning the pool, however, they have the advantage that it is possible to move them about. And when the lily pads



*Glass or wooden boxes to hold the soil in the bottom of the pool permit the easy shifting of the plants. Varying depths will allow the use of a wider range of planting, and a few goldfish will keep the water free from mosquito larvae*

begin to spread, as they do in a wonderfully short time, neither boxes nor compartments are visible.

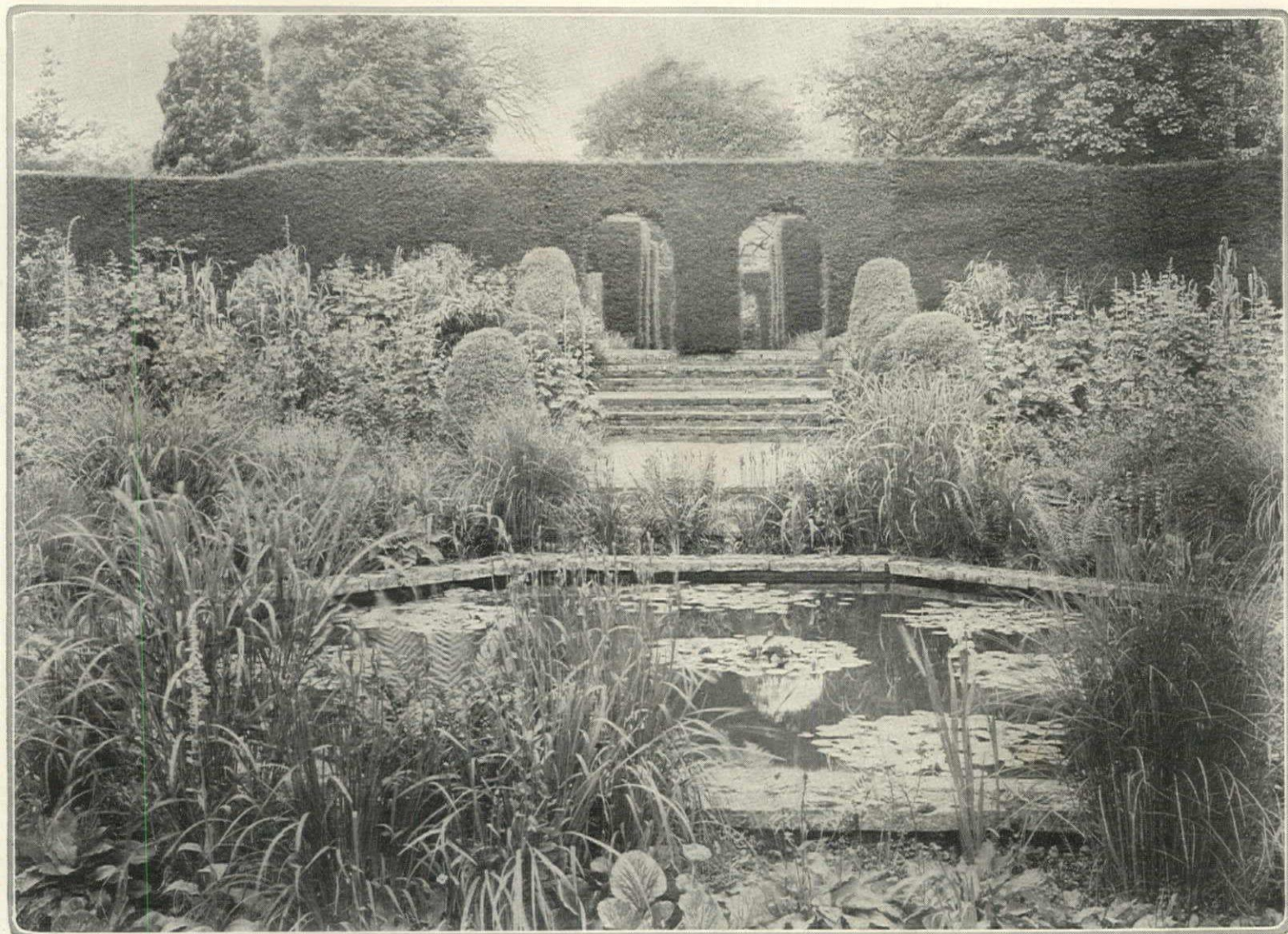
The average water lily requires about ten cubic feet of soil. A box or compartment, therefore, should be about 3' square and 1' deep, and its top should be about 1' below the surface of the water. Fill it with earth which has been thoroughly enriched—about one part

of well-rotted manure to three parts of heavy rich earth or humus. Mud from an old pond, or leaf mould, will not be found to give such good results as this combination.

It is, of course, also possible to make a small water garden, from which much pleasure may be had, from several tubs sunk in the earth, the divisions between them being hidden by water plants. Generally, however, the water lily enthusiast soon wearies of the limitations imposed by gardening on so contracted a scale, and either gives up aquatic plants altogether, or—which is more probable—turns to some more elaborate arrangement where his plants will show to better advantage. The tub garden may be made very pretty, but

is a makeshift, at best, and when a satisfactory pool is so easy to obtain, is not, in my opinion, to be seriously recommended.

The best way to secure lilies is to buy the plants of a reliable dealer. It is, however, interesting to try to raise one or two from seed, for one's own satisfaction if nothing more. Put a few inches of rich earth in the bottom of a bowl,  
(Continued on page 78)



*A border planting of funkias, iris, ferns and ornamental grasses may serve to mask the pool at a distance and add the charm of slowly*

*revealed discovery as one approaches. Water lilies alone grow here and there in the pool itself, their pads and blossoms irregularly grouped*





Gillies

One generally thinks of the Georgian style of architecture as pompous because it is formal. In its modified expressions, however, it can still maintain much of the formality and still be simple. This example is executed in rough, brownish-red brick with a gray-green slate roof. Being built on a hillside it required rather a large roof and chimneys. This is the rear view

The entrance is pronounced by yellow sandstone columns supporting a heavy lintel, with a broad window above. The turn-around serves both the front door and the kitchen wing, the gate at the left leading to the kitchen gardens, with part of the grounds separated from the forecourt by a high brick wall. The rough sandstone cornice and columns relieve the color of the brick walls



A terrace runs along the front of the house and commands the slope of the grounds down to the road. This meadow is left in its natural state. The entrance to the terrace is a little loggia with a narrow bit of roof and an interesting wrought iron balcony above





*Some of the Georgian spirit has come through the walls to give dignity to the living room. It is a room of fine proportions with a generous expanse of shelves and wall space. The trim is of the simplest character, painted white. Equally simple and dignified is the furniture—mainly old English pieces with some American Duncan Phyfe tables. The floor is dark and the rugs of a neutral tone*

## A GEORGIAN HOUSE AT GREENWICH, CONNECTICUT

JOHN RUSSELL POPE, *Architect*

*By using this recessed doorway in an opening of more pronounced size, the general effect of a large opening is given without actually being too formal. It is a solution for the type of house where it is desirable to attain simplicity without sacrificing the spirit and style of the architecture*





# THE CLOSET COMPLE

*Showing that Closets, Being Symbols of Domestic Wealth, Are the Real Reason for Spring Cleaning and Its Little Sister Spring Furnishing*

SPRING cleaning is the annual nightmare in most American households—that, and its little sister spring furnishing. One looks forward to it with dread, the male of the species just as much as the female. For both it means work, endless confusion and eventually having to get acclimated to new surroundings. Granted that the mop is mightier than the sword, we ought to be able, by now, to evolve a way of doing spring cleaning and refurnishing without making the home look like Kansas after a cyclone has gotten through with it. At least, we can get our philosophy straight on these matters, we can think them out in an orderly fashion even though disorder must accompany their accomplishment.

As this is being written by a man, with the hope that some men may read it, it is not placing too much of the onus on women to say that both spring cleaning and spring furnishing are expressions of feminine tendencies.

Between women and closets is a definite and marked affinity. Something in the tissue make-up of a woman finds sympathetic relationship with the make-up of a closet. Perhaps one of these days Havelock Ellis or W. L. George can be persuaded to turn upon this problem his searching comprehension of women.

Why is it that, when a woman is shown house plans, she condemns them forthwith if not enough closets are provided? Why is it that she will forego a beautiful view, high ceilings and a three-years' lease on a remarkable apartment if the closets do not suit her? Why is it, when she comes into a hotel bedroom, the first thing she does is to look around and ask, "Where is the closet?"

These are searching questions.

THE passion for changing things about, for taking things from one place and putting them in another finds the peak of its expression in spring house cleaning. It is even a more persistent passion than the desire for domestic cleanliness.

The feminine person who guides my destinies in this present incarnation gave me, shortly after marriage, a strange clue to the secret of this closet complex. She asked me to get her several large, strong clothes boxes. After much trouble I managed to procure them. Then my woes commenced.

She calls it "regulating". It consists in taking things from one box or drawer and putting them into another. It attacks her regularly in Spring and Fall and almost invariably on holidays when I do not have to go to the office and count on having a quiet day at home to read. She starts by looking for a handkerchief, the casual handkerchief that anyone could pick from a top bureau drawer blindfolded. The handkerchief will suggest a piece of lace somewhere. She searches for the lace and in searching for it needs must turn over a pile of underwear. Turning over the pile of underwear gives her the notion that perhaps the underwear might be handier in the second drawer where the blouses are. Shifting the blouses down from the second to the third drawer gives her a like notion about stockings. In a few minutes the regulating is going full blast and chaos has descended upon her habiliments and mine. Thereafter the household knows no peace.

I am called from my book at a crucially interesting point and asked to help take down those boxes from the top shelf of the closet. She spreads them out in piles around my chair and begins shifting the contents of one into the other and vice versa. Apologetically she asks me to print new labels for them, and, seeing that the day is ruined, I acquiesce with Christian meekness.

You see, I made a great mistake the first time she had an attack of spring regulating. In a frivolous moment I wrote the labels in

alleged free verse. Of course I've had to do it ever since. Things like this—

*This doth contain,  
Much to my soul's wonder and her amazement,  
None else than  
The relic of last winter's purple tricotine skirt  
And three silk knickers, rosy as the dawn,  
A brassiere with lace and  
My immortal flannel trousers.*

By nightfall on regulating days I've usually out-Amyed A Lowell and all the free verse poets. The story forgotten, I turn my v to writing epitaphs that read after this fashion—

*Beneath This Lid Lyeth  
Until The Last Day  
A Velvet Evening Frock  
Of Pale Blue  
Ruined By A Taxi Door  
Born 1920—Died 1921  
"And They Rent Their Garments."*

I know no other way to cure this passion for spring cleaning than to provide the mistress of the house with an unconscionable number of closets and boxes, to humor her when the spring urge comes to accept it as part and parcel of the mystery of marital life.

WHILE spring furnishing is akin to spring cleaning, in one engenders the other, there seems to be more logic about changing the house over. It is a reflection of the change that comes over the face of Nature in the springtime, the urge for lightness, for open spaces and the breath of the outdoors. Some are fortunate enough to have both town and country houses, and with them spring furnishing constitutes one sort of a problem. Those of us who are tethered to one spot find that spring furnishing means an entirely different kind of experience. The country house may merely require a little renovation, a freshening up of curtains and rugs, a new chair here, an added piece of terrace furniture there; but in the suburban home where one remains the year 'round it taxes the ingenuity to make an entirely new appearance for summer months.

People tire of their homes because they tire of the things in their homes—the same chair in the same position, the same curtains w after week, the same piano in the same old corner. We need a change every so often in the house. We ought to take a day off and shift the furniture around in the living room, banish a chair or two that we are tired of looking at, hide some of the ornaments, throw a new cover over the sofa, turn the piano around another way. It is amazing what a difference such little changes make in a room. And if they can be done in one room, they can be done in the entire house.

SPRING furnishing means spring elimination. In wintertime we may enjoy the close and intimate touch of many objects and pieces of furniture; in summer we crave the coolness and freedom of open space.

Now in order to accomplish this, we needs must have a place to hide away those things we temporarily discard. And that brings us back to the closet. The closet, then, lies at the bottom of successful spring furnishing.

The closet is the symbol of domestic wealth. Possessing many generous closets assumes that we have many things to put away in them. This must be the reason why women prefer closets to views, why they would rather have fifty-five hooks in an orderly row than all the eighteen-foot ceilings in the world.







## THE LANDSCAPE PICTURE

*To complete the natural setting of the residence of Frank B. Wells at Burlington, Vt., pine trees were moved near the house, thus filling out the picture begun by the natural woodland of hardy pines on the bluff before it. Ralph M. Weinrichter was the landscape architect of the place*



# THE ROMANCE OF POINT DE VENISE

*Few Laces Have Such a History or Offer so Alluring a Field for the Collector of Elegant Adornments*

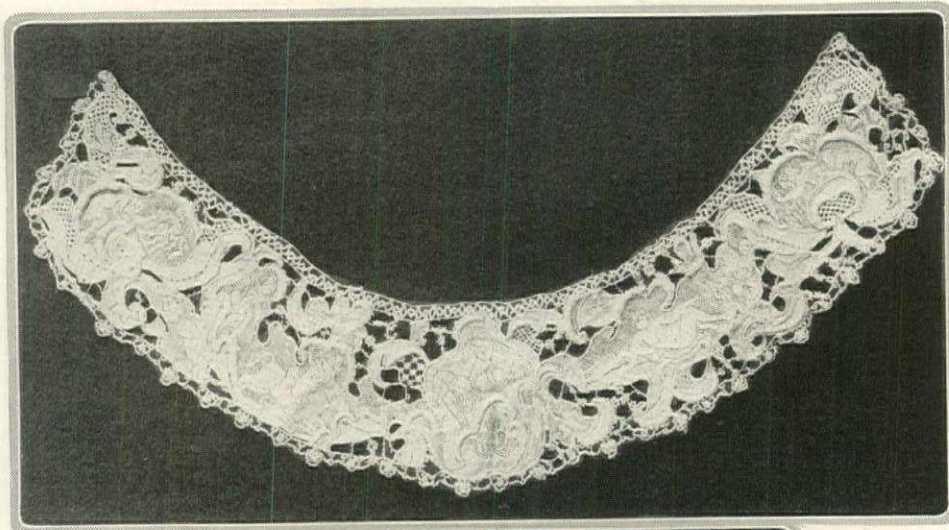
GARDNER TEALL

THE memories of a world of romance cling to the folds of old lace. In the history of textile ingenuity, where do we learn of any marvels comparable with these exquisite bits of filmy web, which scarcely could have been outmatched by Titania's fairy looms? And of all the laces Point de Venise must be crowned queen.

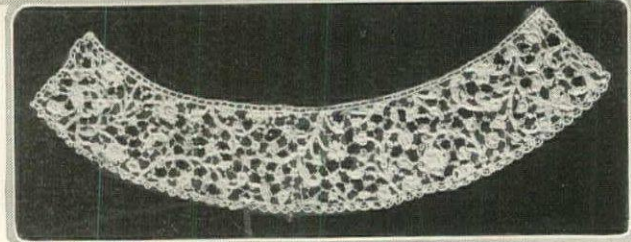
Needlepoint lace had its origin in the 16th Century. The earliest lace of this character was made in Venice. There is an old poem written by Agnolo Firenzulo about the year 1520, "*Elegia sopra un Collar-etto*," in which "This collar sculptured by my lady in such reliefs as Arachne could ne'er excel" starts forth a description of a marvelous piece of Point de Venise. When Arachne dared to compete with Minerva in the art of needlework, the furious goddess transformed her into a spider condemned to weave webs. Only poor Arachne's skill could, I think, have approached that of the early makers of Venetian Point.

## Early Venetian Needlework

The Venetians have always been renowned for their needlecraft. In the mosaics of San Marco we see delineated needlework borders (*fregio* or *frixatura*) such as we find the tailors of Venice noting in their charges of the year 1219 as being twice as expensive as fur borders for robes. The English king, Richard the Third, wore at his coronation a robe with bands of gold and silk *passement* which had been ordered from Venice. Savonarola preached in Florence against the vanities between the years 1484 and

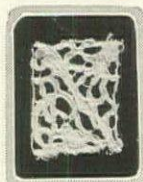


*Characteristic buttonholing can be seen worked in this 17th Century collar*



*Guipure bars connect the patterns in this example of 17th Century work*

*A Point de Venise specimen of the 17th Century*



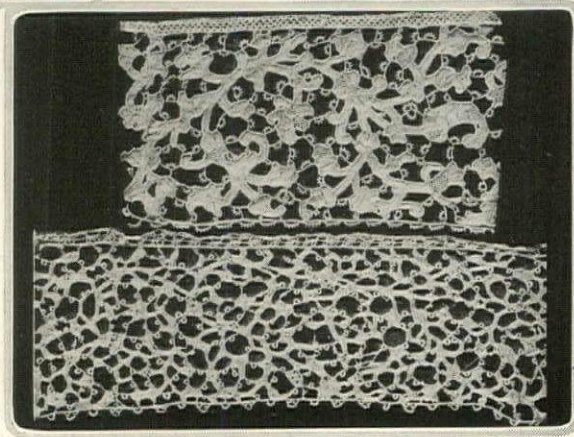
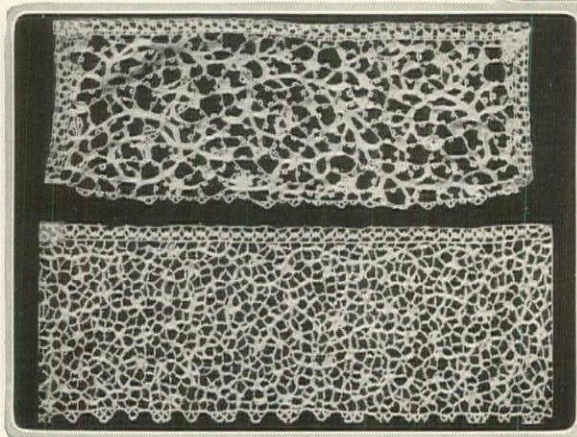
*A fragment of a 17th Century Venetian piece of lace*



*The difference in the handwork and the machine-made can be seen by comparing this example of modern Swiss imitation Point de Venise and the others*

*(Left) Ivory Point or Punto ad Avorio, of which these are examples, has a close stitching and low relief that gives the effect of carved ivory*

*(Right) The patterns for Punto ad Avorio were often taken from the graceful scroll designs and floriations of the intarsia, or inlaid wood, workers*



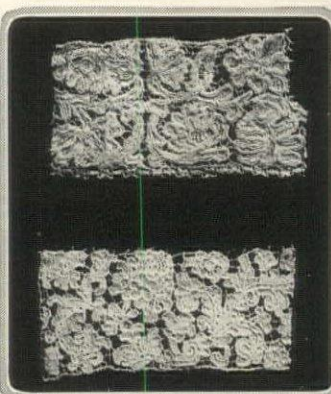
1491 and he did not spare mention of the laces of Venice. Records with evidence of Venetian needlework abound, and works of the early masters of painting depict various laces in the portraits they brushed. Then there were early Venetian and other Italian books on lace-making, rare tomes, indeed, and eagerly sought by the bibliophiles, although a number of them have been re-issued in facsimile. Among these treasured volumes may be noted those by Alessandro Paganino, 1527; Tagliente, 1531; Nicolas d'Aristotile dit Zoppino, 1530 and 1537; Pagan Malle, 1540 and 1550; Andrea Vavassore dit Guadagnini, 1540; Cesare Vecellio (nephew of the great Titian), 1590 and 1600; Serena, 1594;

Franco, 1596; Parasole Isabella Catani, 1600, and Lucrece Romaine, 1620—to mention by no means all of the authors of these early pattern-books for Venetian and other Italian lace-makers. Fortunate, indeed, it is we have them, since thus are preserved to us many hints and processes that otherwise we could have had no knowledge of. As their vogue in the genre naturally was not conducive to their preservation in libraries, having, as they did, hard workshop usage instead, these volumes have become excessively rare.

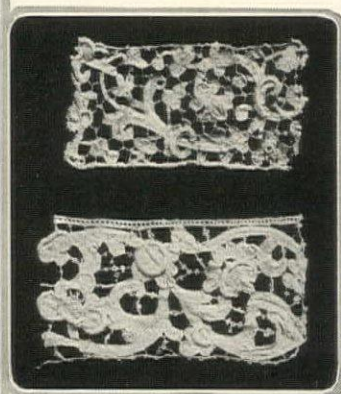
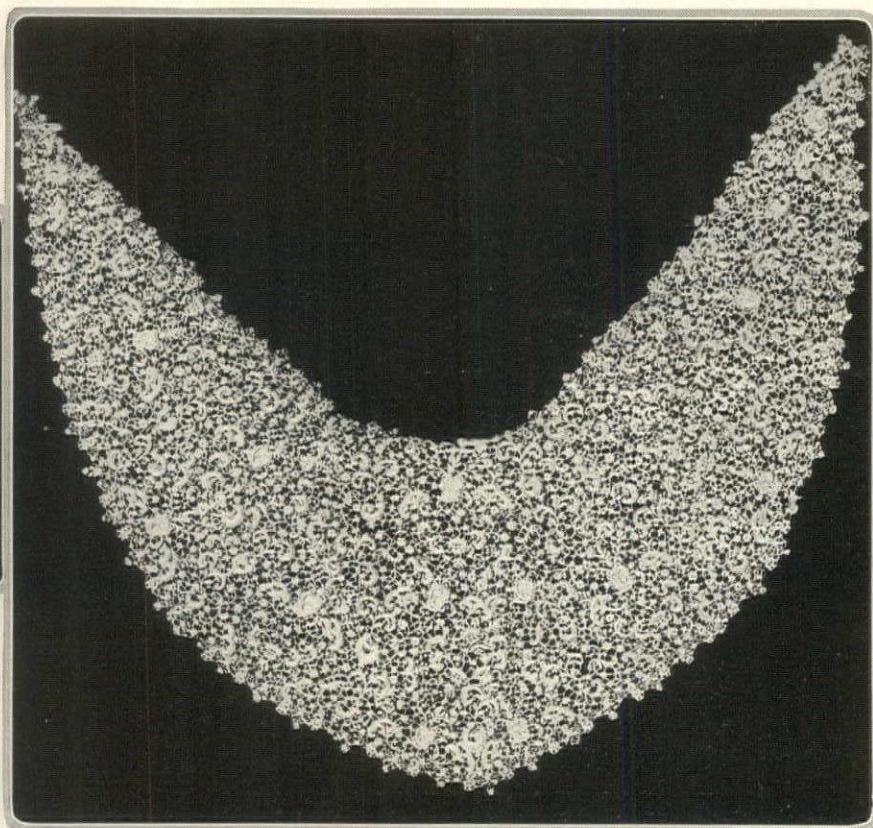
## The Earliest Needlepoint

The earliest of the needlepoint laces was that named Reticella, which evolved from cutwork and drawnwork, having at first a fabric base with buttonholed design holes, brought together at intervals by brides (buttonhole bars) and picots (loops or knots on the design's edges). Later the cutwork gave





The 17th Century marked the peak of Point de Venise production both in quality of design and execution



The old lace shows that indefinable touch and individuality which can be given only by skilled and careful hand work

lace entirely to needlework. From Reticella laces was developed the Punto in Aria which may be translated badly as "lace worked in air" ("stitched in air"). This was the first of the Points de Venise.

In Punto in Aria we find the lower scrolls, animal designs and the like executed in tiny stitches of the very finest thread. The foundation threads of the design were entirely buttonholed over, after which the design was completed by filling in between these outlining threads. Purled loops or guipure bars were used to connect the various parts of the design that were worked up separately from the original buttonholed thread base.

(Above) The feature of rose point, as in this cape, is bars placed to form a hexagonal net ground



(Left) A very beautiful example of 17th Century Venetian Point is found in this chalice veil

### Making Venetian Point

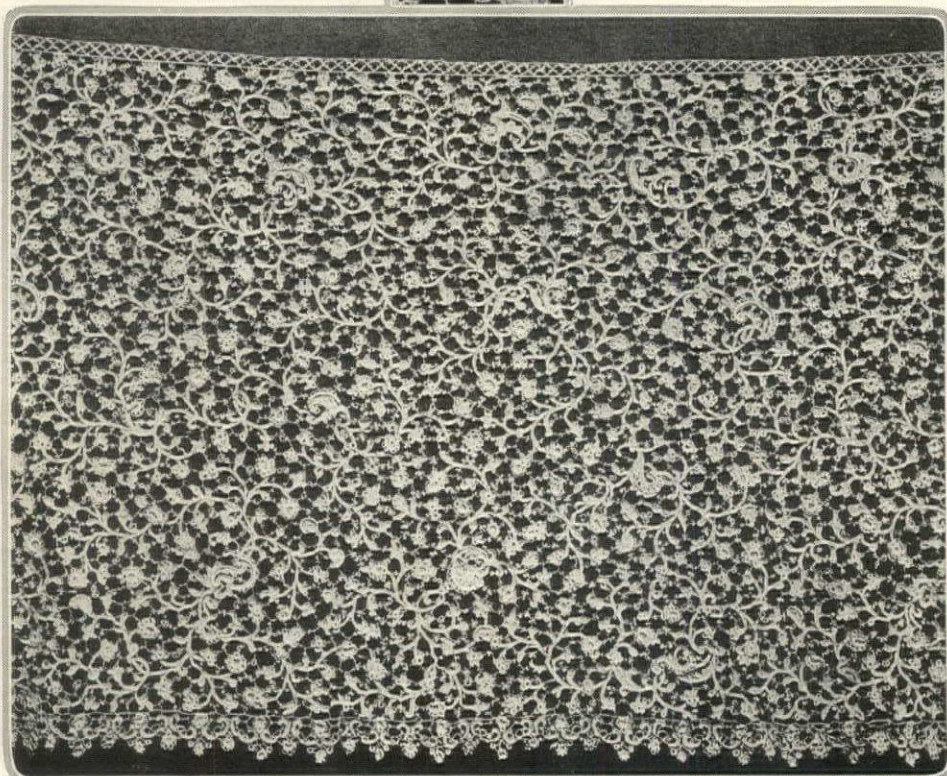
Venetian point, as has already been marked, was made entirely with the needle. The design was first carefully drawn upon parchment, so as to form a dark background against which the white threads would show clearly to the lace-maker. Several very fine threads twisted together, or a single coarser thread, were sewn around the whole pattern, following exactly the lines of the design. This outlining thread was applied with exceeding care, but with the fewest stitches required. These outlining stitches had later to be cut away.

The second step in the process consisted of closing the figures of the design with various stitchery, and the ground was then developed into a fine net with a stitch like Burano

(Right) An enlarged section of a piece of Gros Point



(Below) A 17th Century Point de Venise flounce



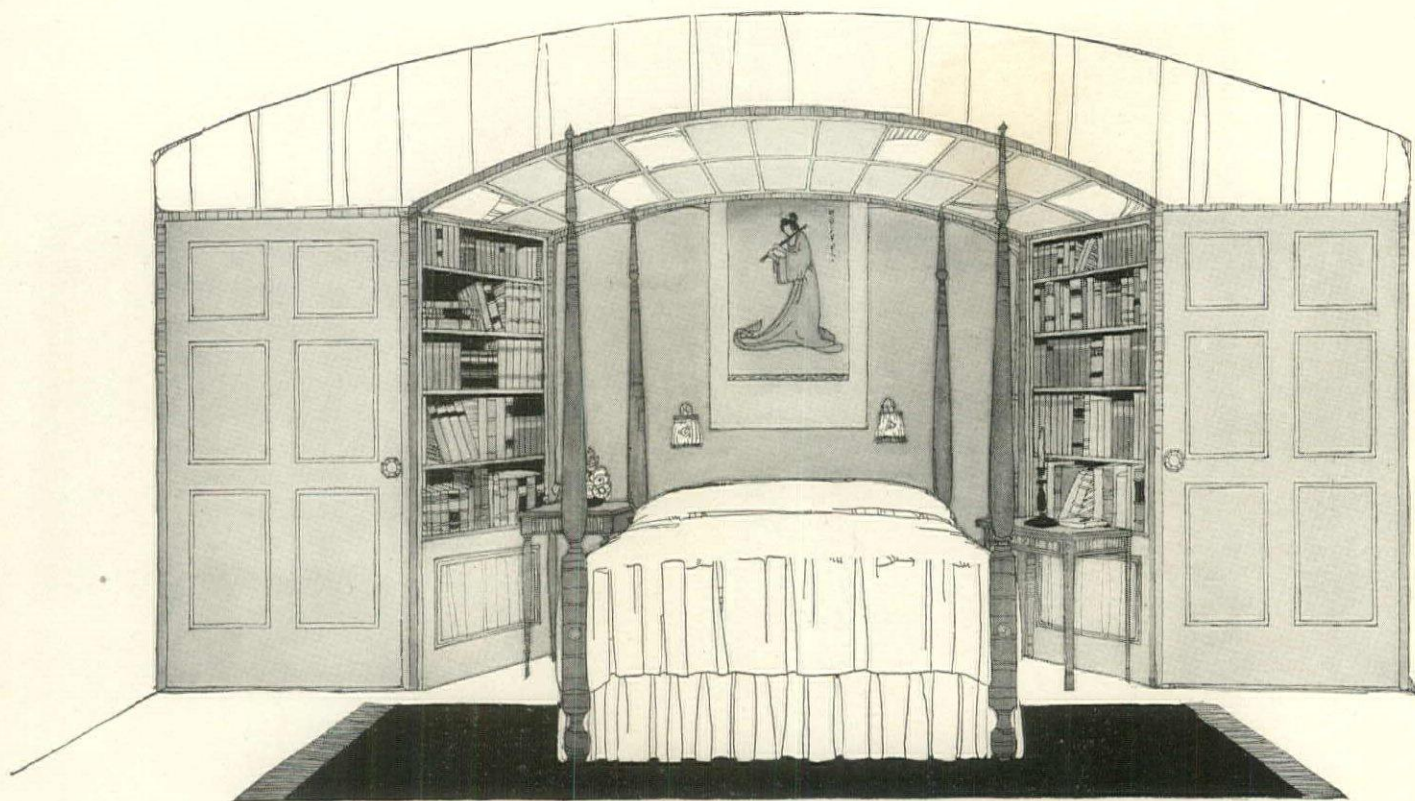
Point or with purled guipure like Point de Venise.

The third step consisted in buttonholing over the foundation stitches which were first applied to outline the design. This was accomplished somewhat elaborately in order to produce the relief effects desired. After this was completed the holding threads were cut and the lace section removed from the parchment working ground. Of course, a number of these sections was required to complete a strip of lace and these had to be joined together in proper fashion. Especially skillful needleworkers finally received the strips of lace and added the finishing stitches to them. These last lace-workers undoubtedly added the definitive artistic touch to the production. Generally some six different needlewomen were occupied with the making of a piece of lace, each lace-worker being highly skilled in her particular stitch—one to do the thread outlining, one to do the buttonholing, one to do the brides, one the picots, one the ground net, and one to do the final stitchery. The highly developed skill of these workers produced marvelous results, laces of indescribable beauty, of microscopic construction.

### Different Effects

It is interesting to note that in so extraordinarily delicate an art as that of lace-making, the laces produced in different localities by the same methods from the same patterns exhibit quite remarkable differences in effect. The threads seem sensitive to their  
(Continued on page 88)





*Where the bedroom is quite large, one end can be made into an alcove for the bed. Space will be left on each side for closets. The side walls of the alcove will contain book-shelves conveniently located for the guest*

## BOOKS FOR THE GUEST ROOM

*The Thoughtful Hostess Will Provide Her Guests With a Varied Choice of Literary Snacks to be Nibbled Before Retiring*

MONTROSE J. MOSES

SHALL I put a bowl of flowers in the guest room, a dish of candy by the bedside and a book upon the shelf? Shall I give any thought to those deshabille moments of the visitor, calculating that he is like the average mortal when clad in loose garments—eager for faint breezes that flutter the curtains, for the rich aroma of confidence in private correspondence, for intimate diaries recounting rivalries of men and women, seasoned with intrigue and slander? Shall I let my own vagaries dominate the room, and on taking a backward glance as I am about to close the door find that the preponderance of yellow-back French novels is quite out of keeping with the color of the curtains, and that either they or the hangings will have to be changed?

It is not such a casual matter, after all, making your friend comfortable for the night or for the week-end or for a long visit. Sheets are sheets and coverlets are coverlets, and windows are built so you cannot move them, but the "last moment" touches to a room just before the train is due or the car speeds up the path are what count in the courtesy of hos-



Mills-Harting

pitality. There are some visitors who carry their books with them as they do their shaving-stick and their cold-cream. But somehow the guest room is usually governed by the humor of the hostess: a book collector or horticulturist is easily determined at first glance. Whether or not you are a good visitor often depends on how readily you bend your taste to the vagary of those you visit. The hunter of mushrooms, the lover of birds, the believer in "new" thought, will expect you to listen to them.

Then, of course, in these unsettled days, I doubt whether any of us would dare omit from the magazine table some of the radical papers—we want our visitors to know that we are in touch with the latest revolutionary ideas, that we too have our opinions about Russia. And as for the drama—is not the theatre a toy thing to be improved by everyone, and are we not all reading plays—if not writing them—and do we not dip here and

*The simplest arrangement is the bedside table with books. One has then merely to reach out for a volume. The hostess should choose the books with regard to her guest's tastes*



ere into Hungarian drama and Spanish drama and Scandinavian drama as nonchalantly as the bee sucks? These are topics every week-ender must know!

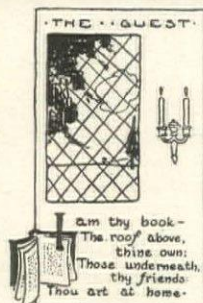
You must always put a dash of romantic novels into the guest room, but it is evil to confess an ignorance of the realistic movement from Dostoevsky to "Main Street"; we "moderns" must apologize for the left-over books from the last generation,—for Tennyson and Arnold and Morris suggest antagonism to Amy Lowell, and Sandburg, and Frost. We must be modern to the last degree in the week-end visit!

I recently came across a letter written by Clyde Fitch to a friend, soon after her visit to his country place in Westchester. "O!M!!" she exclaimed, "I am just reading the book you read in your room last winter!!!!!!O!—I AM surprised! I must be more careful what books I put in your room!!!!O!!" Such panic suggests French Court scandals, the end of small talk one finds in Madame de Sévigné, Madame de Molière, and the other examples of formalism that flourished with the Louis furniture. In such a mood one might biographically assemble the books of the bedside. The pink curtains of the bed would hide our blushes. Perhaps one has had a brilliant evening, beginning at the dinner



Mills-Harting

Chaucer's plan of placing books at the bed's head is a convenient scheme for the modern bed chamber. They can be placed on a shelf at the top or side

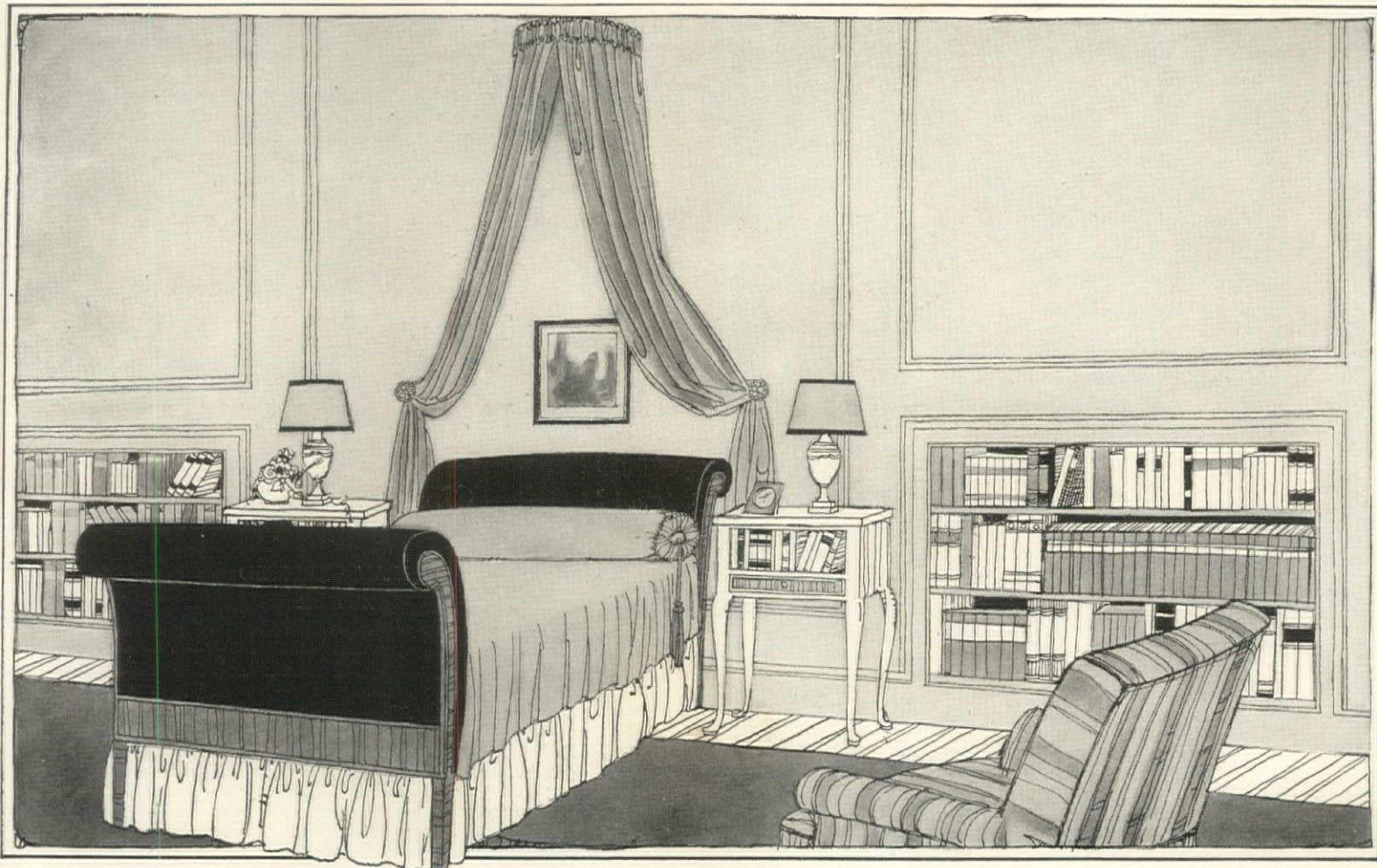


Book-shelves let into the walls on either side the bed and a night stand for books are convenient treatments. Book plate by Dempster Murphy

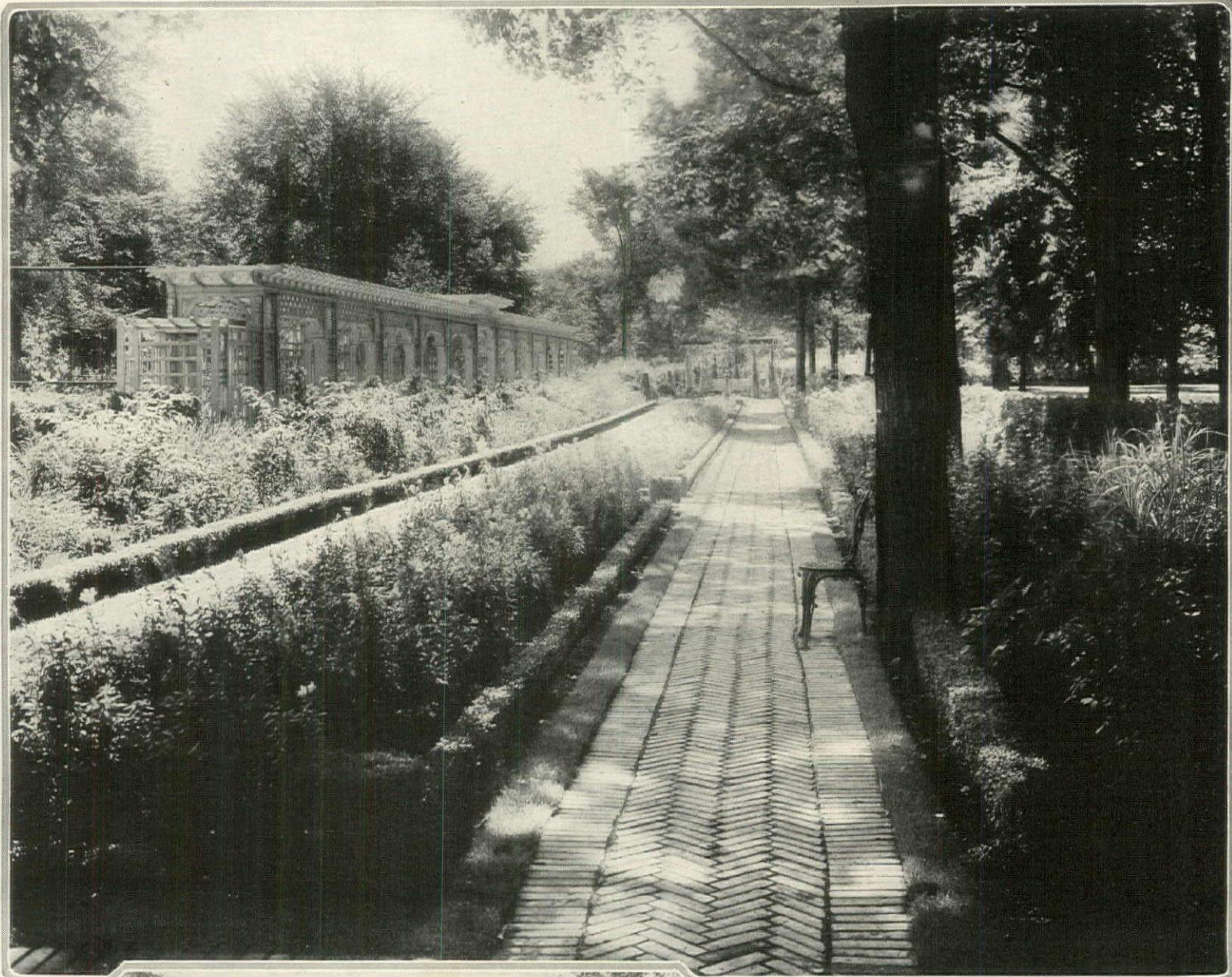
table. The pair of gleaming shoulders next you have suggested a Herrick mood, the naive young girl opposite you has set you singing inwardly, "Where is Sylvia", mine host has volunteered that within healthy tramping distance there is a trout stream, and your mind is set thinking on artificial nature minnows. On your retirement you would welcome a range of books from the "Hesperides" to "The Compleat Angler", and even Louis Rhead's "Fisherman's Lures" or Walter Eaton's Berkshire sketches would not be out of place.

Of course, any hostess to whom books are a necessary furniture in a room would scarcely omit from the book-shelf some sheaves of free verse; Amy Lowell's volumes, delicately tinted boards, would match any coverlet of silk, and all these tendrils of verse afford you an opportunity of discussing with the young poet—every neighborhood, even if the population consists of only two, contains a poet and a dramatist—the latest theories regarding polyphonic prose or polychromatic verse, or any of the hybrids which have resulted in the helter-skelter marriage of the dactylic and anapestic families: a new-fashioned meeting of old-fashioned metre!

The guest room book-shelf proves often an aid to week-end conversation. In the morning you come to the breakfast-room glowing with a  
(Continued on page 86)

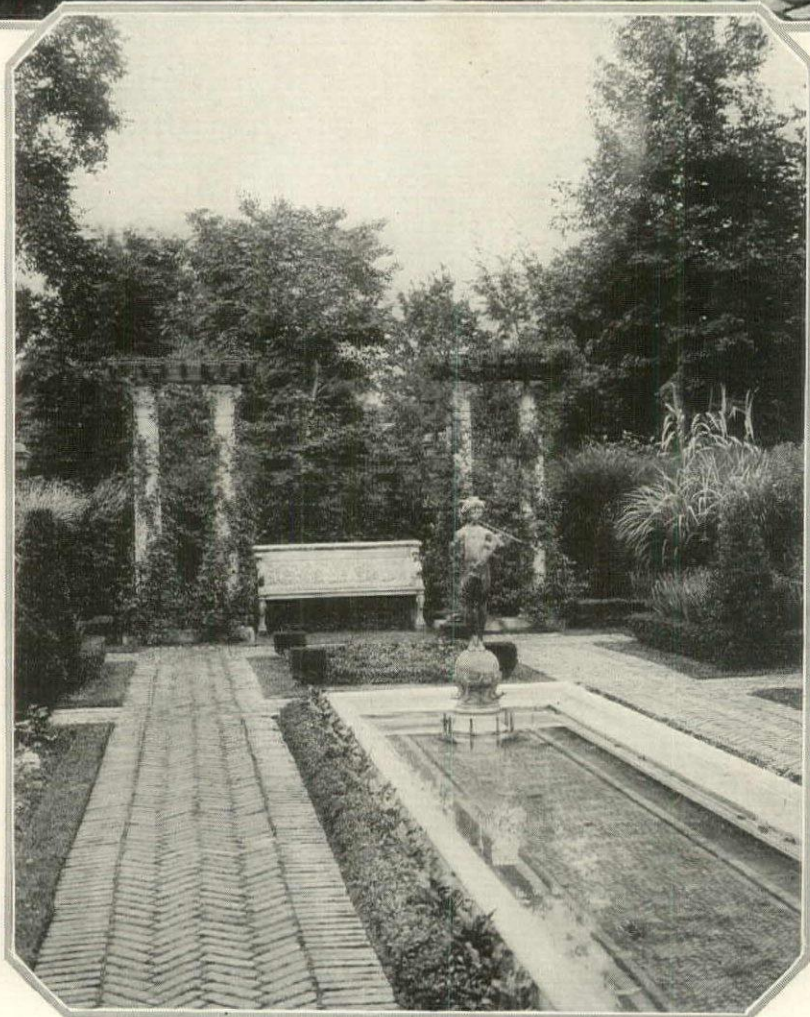






Norton

*For the purpose of screening a tennis court on the adjoining property, a section of the north garden was given a pergola background. It is painted gray green. The brick walks are bordered with box and the flowers are, for the most part, annuals—snapdragons, larkspur, phlox and such. On the outside are small evergreens and a dense growing arborvitae hedge*



## THE GARDEN of H. G. DALTON

CLEVELAND, OHIO

ABRAM GARFIELD  
*Architect*

*Beds of roses are at this end of the garden, with peonies on the sides and arborvitae. The marble seat and four columns that form the exedra of the garden were brought from Florence. Ramblers are trained over them. Behind these columns arborvitae forms a thick hedge shielding the garden from the street*





At the south end of the garden is a long, narrow pool, graced by a delightful little figure by Macmonies. The pool has a coping of pink Tennessee marble and in the bottom is a geometrical pattern worked out in pink, yellow and lavender mosaic with a border of dark green and white marble. Around the outside of the pool is planted a narrow strip of tulips and candytuft



Perhaps the most delightful vista in the garden is that of the lake from the east porch of the house. The picture is framed in the foreground by marble columns and in the distance by the trees. A flight of rough stone steps leads down the bank to a breakwater which protects this side of the garden



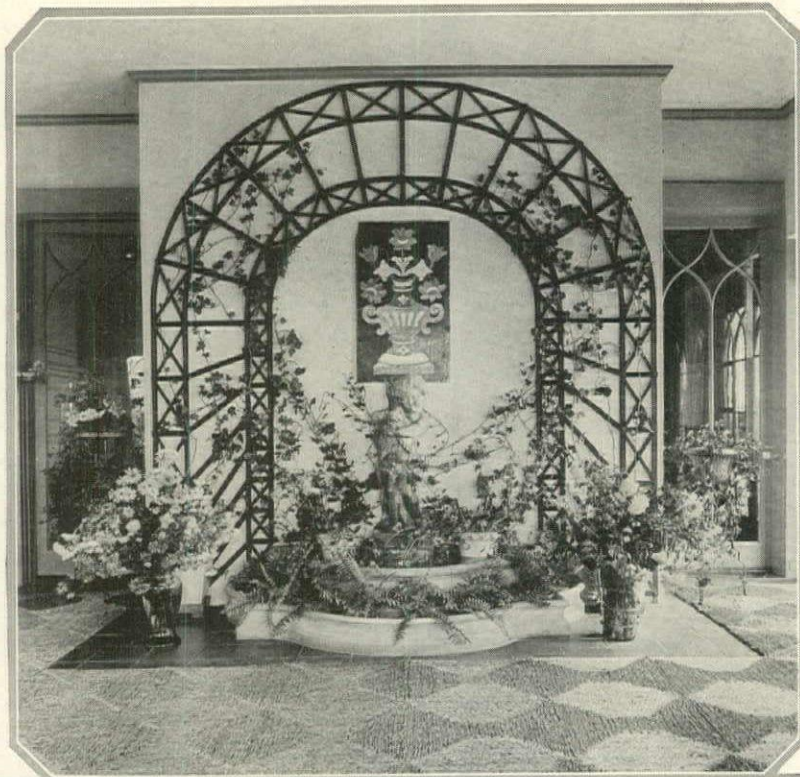
# PORCHES INSIDE THE HOUSE AND OUT

*No Longer Is the Porch Grafted on the House; It is an Integral Part of the Design and Useful Throughout the Year*

ELLERY JOHNSTON

ONE of the indications of increasing good architecture in America can be found in the handling of the porch. Whereas it once was a detail literally "stuck" onto a house, it is now built as an integral part of the house structure, made permanently useful by being enclosed with glass for winter. The Georgian and Colonial types of houses have been mightily improved by this porch treatment. In Italian houses the loggia takes the place of the porch. In many types of houses based on English designs the terrace plays the rôle of the porch. Even in Southern

*The color scheme for the porch of Mrs. George Q. Palmer's house at Portchester, N. Y., was taken from the old tile placed over the fountain—orange, brown and blue*



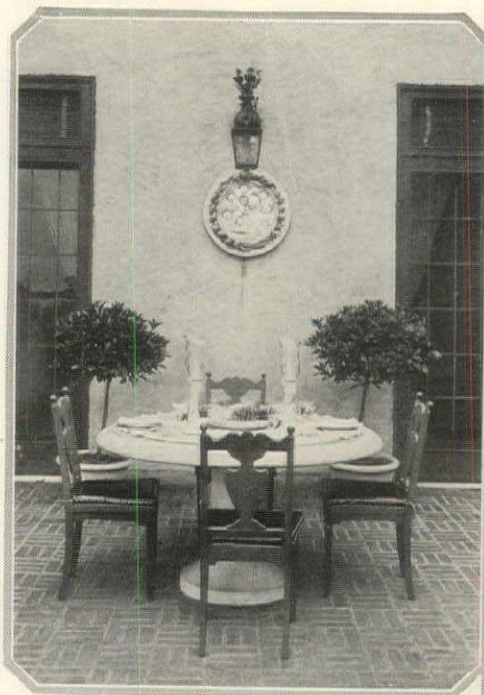
states, where the porch is a necessity for comfortable living, there are indications that the porch is being built as a part of the house itself.

But whether a porch, a terrace or a loggia, that factor of transition between the garden and the house is desirable. One should not have to come into the house abruptly; the progress should be gradual, from the full sun of the garden, to the half-shade of the porch, thence on to the cool depth of the house itself. With a loggia and a porch this is possible; it is made possible on the terrace by the use of awnings.

*Brown is found in the fibre rug, the table is black marble with a wrought iron base, the curtains green, the chintz orange. Mrs. A. Van R. Barnewall, decorator*







*One corner of the terrace of Mrs. Otto Wittpenn's house at Bernardsville, N. J., is furnished for outdoor dining, with a marble table and painted chairs. Blue and white linen is used and colored glasses*



*A blue and white color scheme has been followed in decorating the porch of Mrs. George Post at Bernardsville, N. J. The curtains are blue linen, the wicker blue and white*

Even as the porch itself marks the transition between the inside and the outside of the house, so does its furnishing. This, too, should mark a transition, sharing the nature of the house and the nature of the garden, the two pleasantly mingled.

The first two illustrations show an enclosed porch in the house of Mrs. George Q. Palmer, at Portchester, N. Y., where the garden element would seem to dominate. The fountain and its surrounding trellis, the fibre matting, the wrought iron tables and plant stands, the rough cast wall—all are of the garden. The upholstered sofa and chairs and the lamp are of the house. This is a room permanently

*By building a low wall a terrace was created in this city backyard. It has a brick floor, a background of brick and trellis and commands a prospect of shrubs and perennials*



furnished for all year use according to the requirements of a climate that has a real winter. Its color scheme—orange, brown and blue—is taken from the old tile over the fountain. Another porch—that of O. S. Young—simpler in treatment but equally comfortable, is furnished with wicker, has a red tile floor and on one side a striped awning.

Wicker, willow, reed and painted cottage furniture give a wide range of choice for the porch and terrace. These come in such delightful shapes and colors that with them one can hardly fail to make a really livable and picturesque outdoor room. The variety of rugs for such uses is also great—fibre comes in an amazing number of color combinations and sizes which accord perfectly with the

*(Continued on page 76)*

*Red tiles laid in a wide bond afford a pleasant contrast to the white woodwork on this porch in the home of O. S. Young at Great Neck, L. I. Wicker has been used for furnishing*







Gillies

In adapting the spirit of the smaller French chateaux to an American house of moderate size the architect, who was Eugene J. Lang, has applied French classic motifs to the entrance door. The effect is dignified and unusual

## IN THE DOOR IS CRYSTALIZED THE ARCHITECTURE OF THE HOUSE

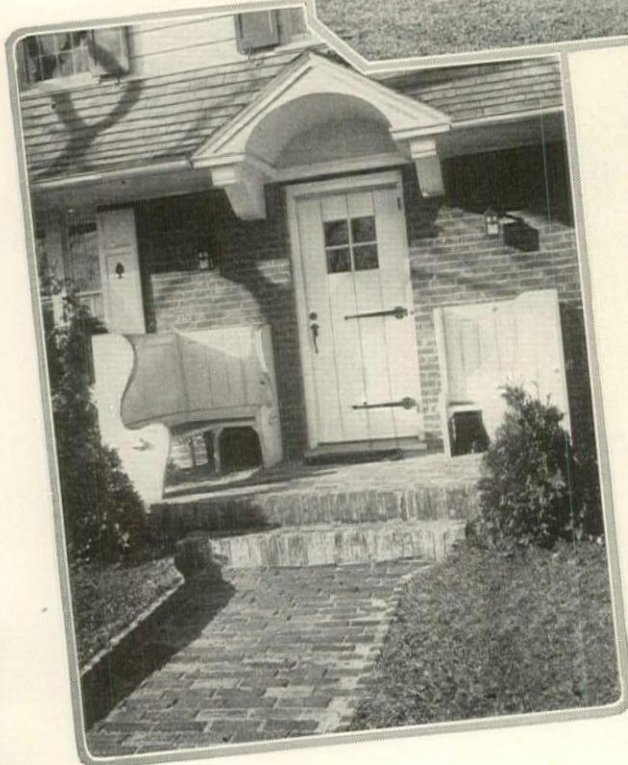


A Colonial design, common to old houses in the United States, consists of a wooden fan over the door and long lights on each side. The door is paneled, or, as in this modern example, of glass. W. Lawrence Bottomley, architect



The Germantown hood is found in houses of Dutch Colonial and Pennsylvania architecture. A penthouse or projection runs along the façade and over the door is elaborated into an arched hood. Frank J. Forster, architect

Inspiration for this design is found in the Palazzo Venezia at Rome—a broken pediment and a Classical doorway. Thus the Italian Renaissance is adapted to an American Italian type house. Lewis Albright, architect



This portico entrance is on the wing of a Georgian house and is pronounced harmoniously by being surmounted by a motif adapted from the Georgian—a broken pediment and urn detail. The square columns, of course, are a modern conception. Walker & Gillette, architects





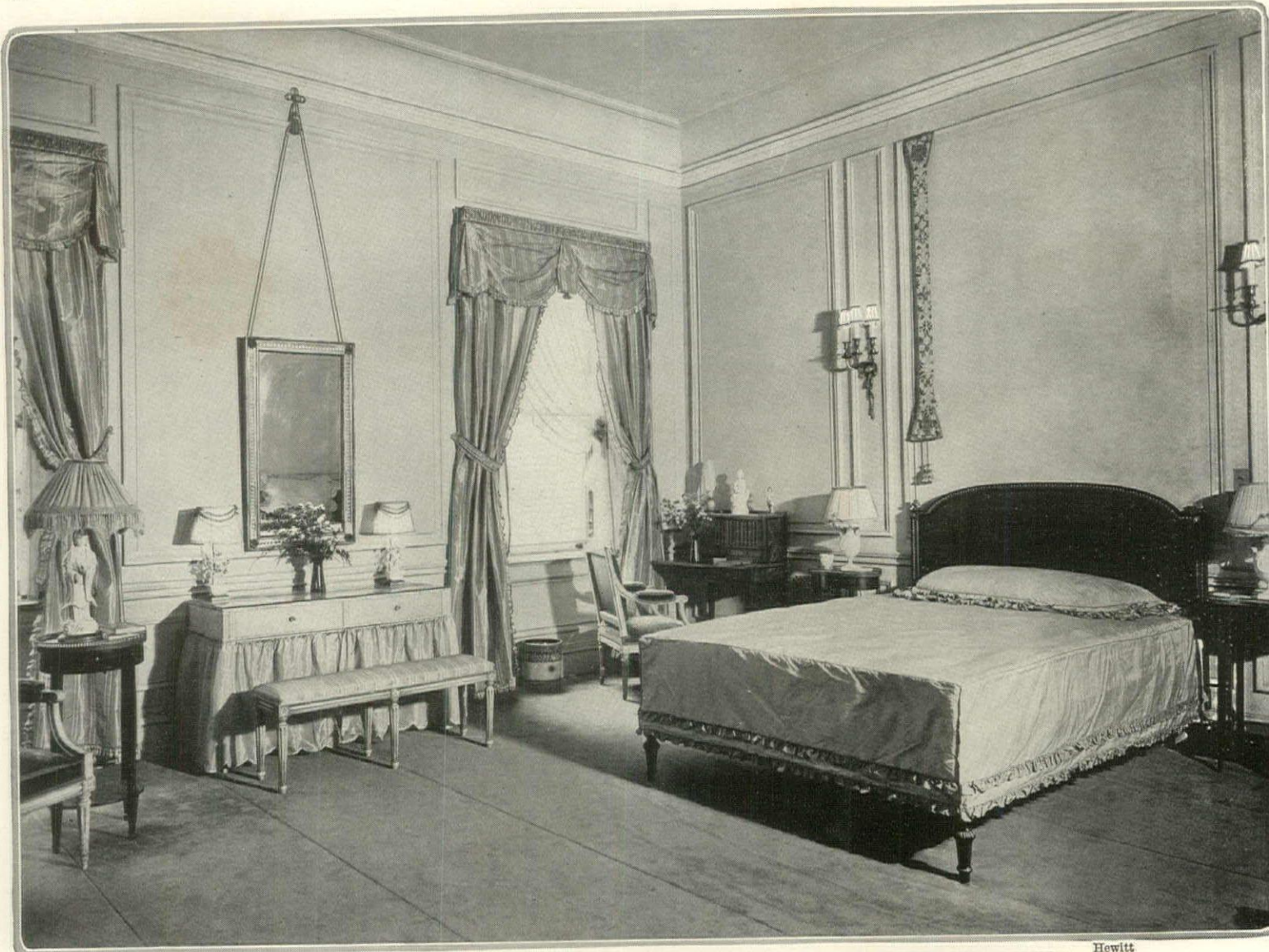
## A LITTLE PORTFOLIO OF GOOD INTERIORS



The living room at the top of this page is the result of several experiments, which proved satisfactory. The timbered ceiling is painted green and the walls ivory. The simplicity of the stone mantel-piece is relieved by lead bosses, and by the brick hearth finished with a brass guard rim. The shelf in the deep window gives opportunity for a drawer beneath it. Guy Dawber, architect

Contrasting with the country house living room above is this living room in a New York apartment, where a less usual treatment has been used. Walls are paneled and painted deep ivory and the hangings are blue taffeta with orange gauze curtains. The chintz on the davenport is yellow, mulberry and blue and the cushions orange and blue. Devah Adams was the decorator





Hewitt



Cream paneled walls form the background of this bedroom. The hangings are striped blue and buff taffeta and the inner curtains striped net and gauze. Peach colored taffeta is used for bedspread, where it has ruffles of old blue. M. A. Van R. Barnewick, decorator

A drawing room of distinction has been created in the New York home of William Potter. Against walls of soft maize color curtains and sofa blue-green damask. Small chairs in French brocade of cream and roses. The carpet is of fawn. John G. Harston, Inc., decorator





The dining room of the Potter house has the merit of dignified simplicity. Its rug is black with a green border. The walls are old ivory. The chairs are upholstered in vari-colored needlework. The curtains are green. The room is further enriched by a screen of antique embroidery

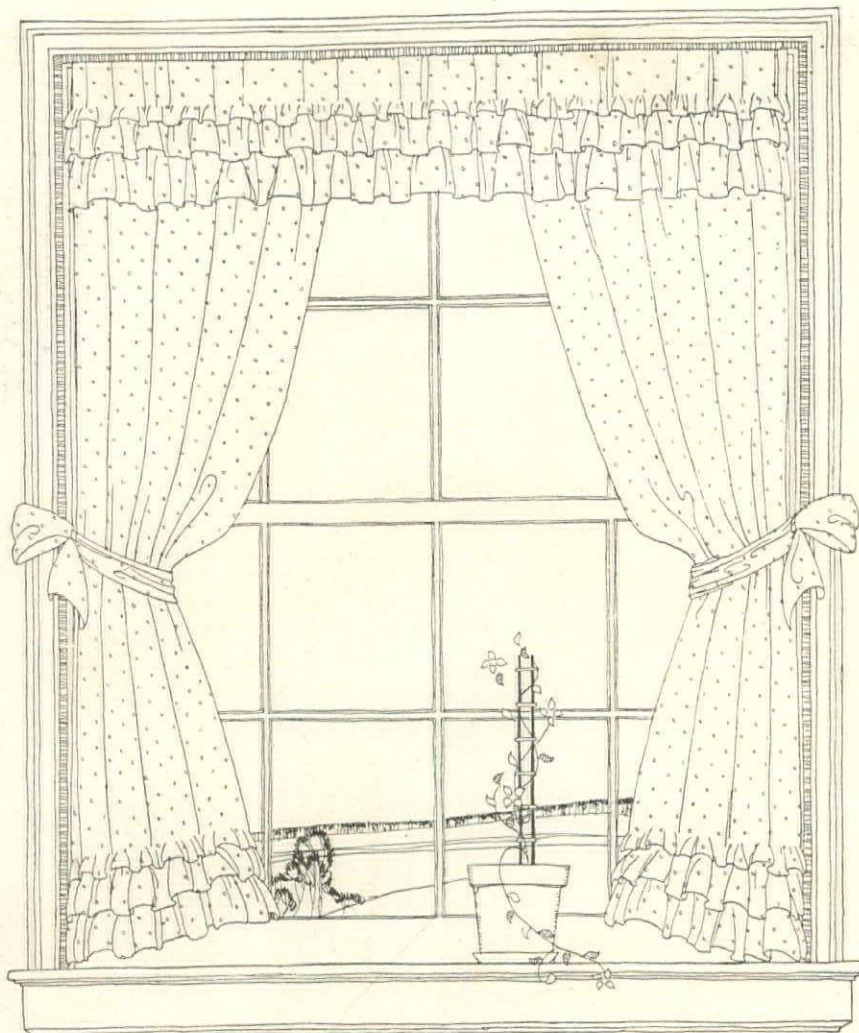


Soft yellow and brown damask form the curtains in the library of the Potter house. Here the walls are a deep fawn color brought out with antiqued gold. The furniture is covered with needlework and old damask. As in the other rooms, the decorator was John G. Hamilton, Inc.



# FABRICS FOR COUN- TRY HOUSE CURTAINS

They may be purchased through the  
House & Garden Shopping Service,  
19 West 44th Street, New York City

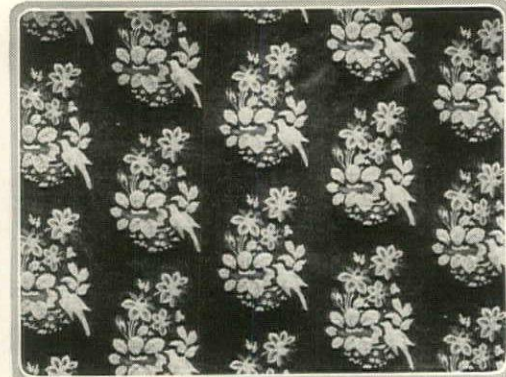
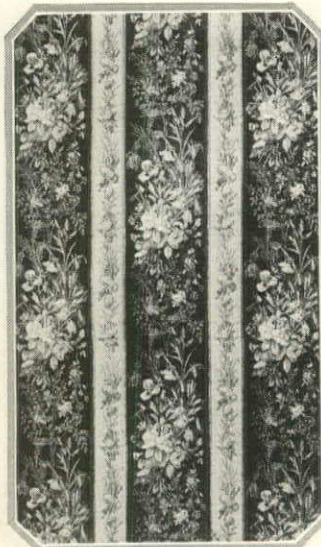


For certain interiors nothing is more charming than dotted Swiss muslin curtains. This material comes in pastel shades with white dots. \$2 a yard. In white with colored dots, \$1.85 a yard. It is 31" wide. The ruffles may be of the same material or of white organdie



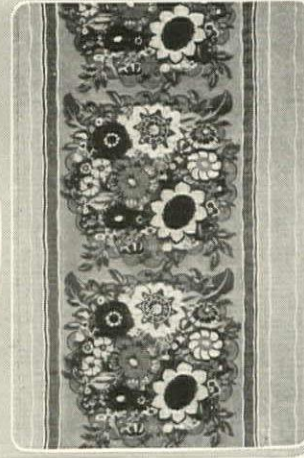
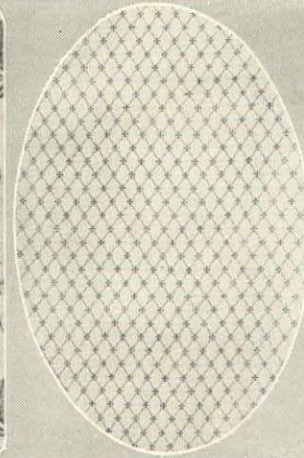
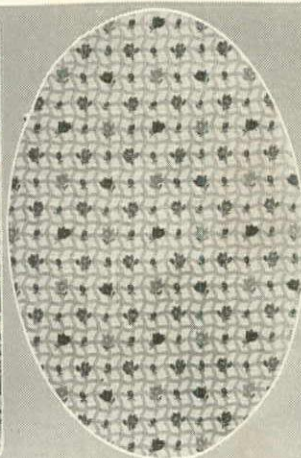
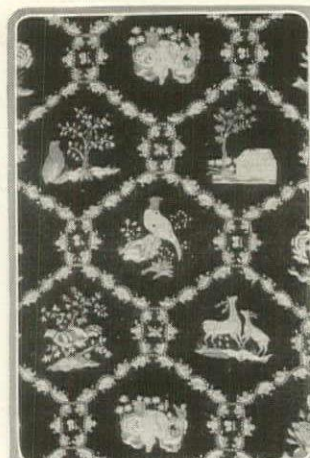
Like a French flower engraving is this print with a cream ground and design in pastel shades. 32" wide. \$4 a yard

(Center) Striped chintz in green and tête de nègre with design in bright colored field flowers



Fine French percale with French blue ground and figures in cream and spruce gum color. 50" wide. \$6.75 a yard

(Left) This chintz would be charming used with green walls. 36" wide. \$3.75 a yard



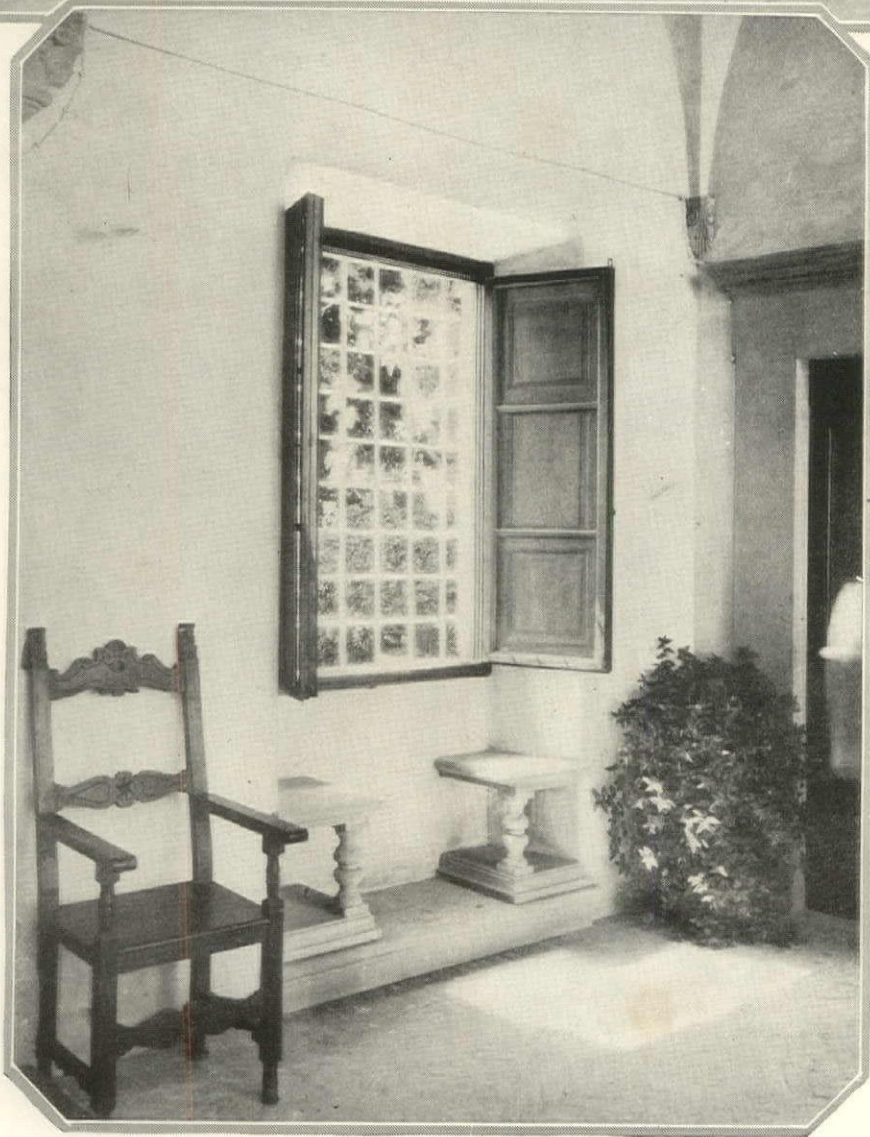
Cretonne with black ground and figures in deep orchid. 30", \$1.80. The tan lattice pattern has flowers in blue, orange and black on a buff ground. 31". \$1.45. The third is mauve, green and tan on a buff ground. 30". \$3

French lattice glazed chintz in blue with fine tracery of darker blue. The same design also in soft yellow. 24". \$1.35. A gay chintz has orange henna, mustard and black with stripes in green, yellow and brown. 50". \$2.7





*At one end of the cortile or courtyard of Cigliano, San Casciano, Val di Pesa is a deep loggia with a vaulted ceiling. The wires under the eaves are for a sliding canvas curtain which is drawn during the heat of the day*



*The window looking from the courtyard into the garden is made pleasant by the seats within the window embrasure. This is a common feature in Tuscan villa architecture and windows and seats of this type are often found*

INSIDE AN  
ITALIAN  
COURTYARD



# A REMODELED HOUSE IN THE COTSWOLD

*The Architectural Factors that Create the Charm of Orchard Farm at Broadway in Worcestershire*

H. D. EBERLEIN

ORCHARD FARM, at Broadway in Worcestershire, the home of the Lady Maude Lyon, embodies in its fabric a great share of what is best and most alluring in the Cotswold style of architecture. The house, as it now stands, exhibits a well preserved and carefully cherished old body, a bit of intelligent and consistent remodeling, and a small portion of modern growth very logically added on to meet current requirements.

That it may afford to home builders, or to those about to remodel and adapt old houses, a stimulus clearly understood and of definite direction, we must closely examine the ensemble and reckon the factors that go to make up its undeniable charm. And in order to do this understandingly, let us first note the particular features of the structure, indicating what is old, what is adapted to new uses, and what is new.

*The entrance hall shows the modern leaded glass and inside shutters, a touch of restoration in the Cotswold style. Another view of the hall can be seen in the frontispiece of this issue*



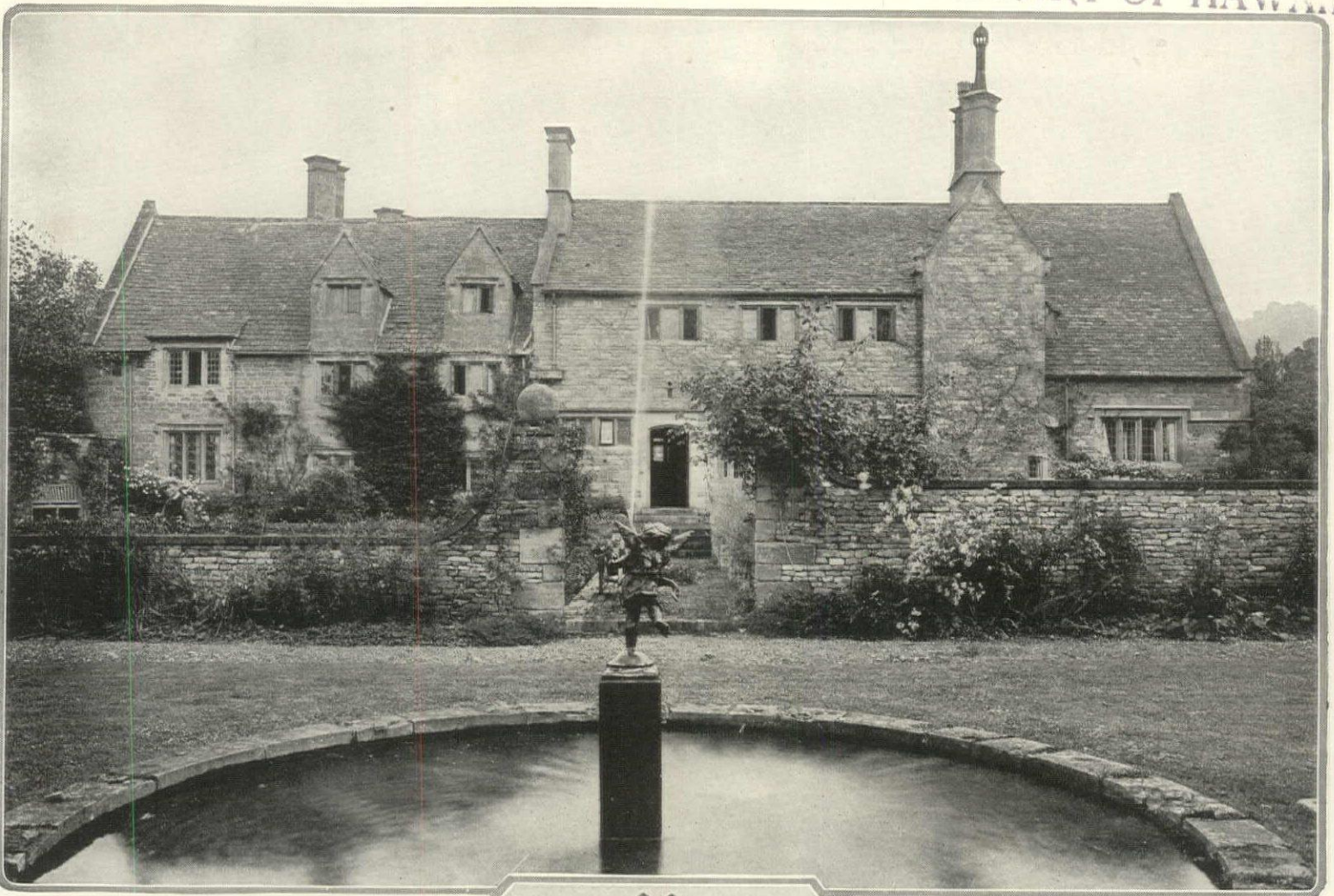
Most of the body of the house seen from the road is as it was originally. Even within this portion no very radical alterations were attempted. Though apparent of considerable extent, Orchard Farm, was the wont with very many old Cotswold houses, was only one room deep. This plan, of course, had the advantage of ensuring ample light and ventilation from two sides. But the house would have been large enough, even for a small family, according to present day standards of living. Salvation, in this instance, in the proximity of the old barn which almost adjoined the house at right angles on the southwest.

To meet the needs of the case, therefore, the barn was connected with the house by building up the small intervening space and was converted into a long, spacious living room on the ground floor and

*The living room occupies the entire floor of what was formerly the barn, now attached to the main body of the house. The varying levels and furniture groups are worthy of interesting study*

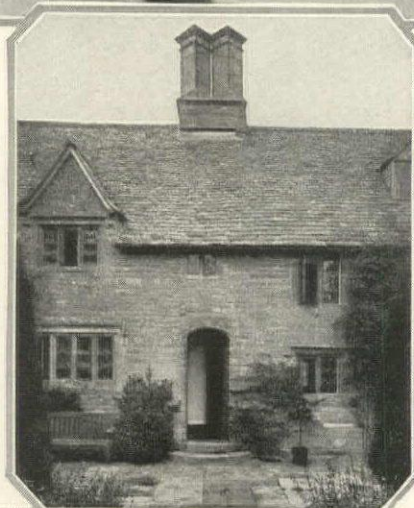






*On the west side lies the garden enclosed by a low stone wall. Beyond this is a broad stretch of turf with a circular pool and fascinating little lead figure fountain*

series of bed chambers above. This addition between the old house and the barn was utilized for a comfortable staircase and for cupboards, and also afforded room enough for a little paved cross hall with doors opening, at one side, upon the west terrace and garden; at the other, upon the court. Up to that time, strange as it may seem, Orchard Farm had never boasted a staircase but, as in some other



*From the hallway, shown opposite, one goes through this door to the paved terrace of the south court. The entrance is pronounced by semi-circular steps*

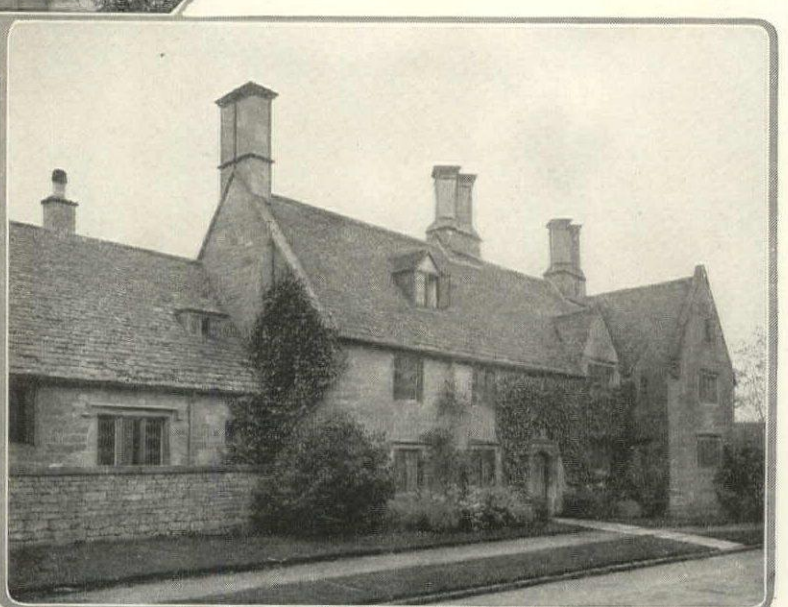
early Cotswold dwellings, the upper floor was reached by what was virtually a ladder fixed against the wall.

Before the restoration and remodeling took place, the western wing (at right of illustration) had been made into a separate dwelling and a door with a sash window beside it had been crowded in, on the ground floor,

*(Continued on page 74)*



*The old barn, now the southwest wing, was attached to the house. The outside stone stairs have been preserved. This wing contains the living room on the ground floor and bed chambers above*



*A broad gravel path and two wide borders of turf separate the house from the road. Privacy is further given the house by a low wall which defines the property*



# FURNISHING THE SUMMER FARMHOUSE

*The Marriage of Town Comfort and Rural Simplicity  
Makes for Ideal Interiors*

WEYMER MILLS

THE man who acquires an old farmhouse in New England or almost anywhere in America as a retreat from summer heat usually feels that it should look as it did under the rule of its first inhabitant. If the house is pre-Revolutionary, with an imposing quality of the American manor house, its new occupant longs for the fine flower of American antiques, Queen Anne maple furniture, Willard clocks, the glassware of Baron Stiegel, and perhaps the priceless silver of Paul Revere; if it is just a simple, picturesque shanty of uncertain date, a few rickety Windsor chairs are the first feature of a miniature galaxy of Colonial discomforts. At any cost of money or time the new possession must have the proper "atmosphere". The "atmosphere" that is sold in the astute decorator's shop.

Did those dear, delightful ancestors of ours, whose names we seldom remember and whose head-stones we have never seen, really live in a state of stiff-backed, stiff-necked misery, with no antidote but an engulfing feather bed, or a bottle of three-voyaged Canary? This is the question that one could ask one's self on entering most old farmhouses recently acquired and newly furnished.

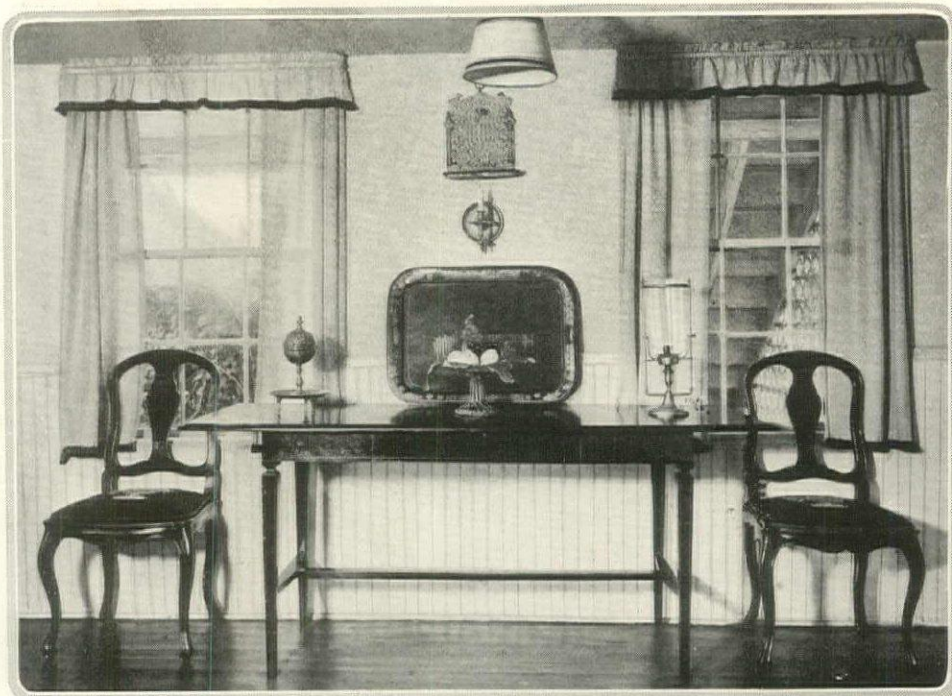
## Early American Truths

The average American country cottage of a century or so ago was a very distant cousin of a yeoman's home in the mother country. In England no home was ever too remote for the cries of London not to make an echo on the King's Highway and creep in a front or back door, but I venture to say few ancient bumpkins of our Colonial period ever saw a gentleman in powdered wig, ever heard of Chippendale, ever coached it to New York, in fact scarcely thought of anything much, during their allotted decades, but the weather and its effect upon the soil's fruition. Yet like men of better parts they must have sought their little oils for daily living, they crept as near town modes and town luxuries as its harvests made possible.

It is this blending of



As there would seem never to be enough flowers in the cottage garden, hang pictures of long-vanished flowers on the walls. Here panels of old Japanese chrysanthemums in brilliant reds and yellows are in a farmhouse hallway



Well-born pieces of furniture, like well-born people, usually agree in assemblage. They give a peaceful impression at least. In this simple cottage dining room the straight legged Sheraton type table does not disparage the fatter legs of the Queen Anne chairs. The walls are cream in this room, the woodwork ivory and the curtains a rich yellow bound with blue fringe

town and country that makes a country house livable. A marriage of town comfort and farmhouse simplicity usually produces ideal interiors.

How shall I furnish the cottage? This is the plaint of these early spring days when even the birds have begun a campaign for summer lodgings. The answer of the wisacre is: select a few things you are fondest of in the town house and pack them in a May day for the country house. They would be a welcome to the welcome awaiting there, a surety of peace in familiar surroundings. There would be no muttering at quickly gathered strange gods.

## Household Gods

The sense of home engendered by contact with loved and lovely objects have become almost the shadow of oneself should never leave one. The mental picture of such a dusty van creeping to its destination brings contentment. The favorite chair, the old oak chest of drawers famed for its sunk panels and arched stand, known as one's sacred repository, the Lancashire Georgian sofa with its soft down bolster, the great picture of the hall in town, the hook with its Nankin blue vase of pink and white roses on a cream and purple ground, which cost a fortune at a New York sale—the favorite lares et penates.

They are coming with you, and they can go back with you at the end of the summer if one goes back! Spring such a fate does not seem possible to a real country lover.

As the movers unpack the van the new householders can stroll in the garden knowing that nothing can impede the flow of those waters of Juvenal. On the face the winter garden freshness dissolves all memory of hot streets and the grim contrariness of marts. Nothing to worry about! A new world outside for god-like emotions, and inside by candle light, only the strange contentment that comes from inanities, those lutes play and yet are silent.

No matter how many town houses or apartments one has had



ere one hopes to pitch a last city tent  
ay from "long unlovely rows" and dis-  
dant city ugliness, there is always a  
ck alley in one's dreams where one finds  
perfect little American summer shelter,  
rounded by a bit of tangled garden. I  
shut my eyes and see mine, and most  
n can do likewise and see theirs. The  
ionary house has a gambrel roof and its  
boarded walls are gray and time-  
ned. It has many windows suggestive  
kind old eyes still taking a fresh and  
id interest in passing events; up around  
vast attic they are half circular in  
pe, which makes them slightly quizz-  
Ancient domiciles do impress the  
sitive mind with their personalities and  
e reposes under its elms, a sleepy,  
aker sort of creature with a humorous  
rganian tolerance, glad enough to let the  
ld pass by, but never spurning it. In-  
e I should strive to keep all the sunlit  
or and joy of summer, a very reflection  
the garden's face, for  
is sure to come some-  
es and blur the case-  
nts, and cold and east  
d shut one indoors. 1

### The Color Scheme

The most perfect color  
me for the interior of  
country cottage, what-  
its period or shape, is  
very pale cream yellow,  
uttermilk tint, and  
h poison green, the  
nese color of ecstasy.  
my walls would be this  
m color and my wood-  
k from living room to  
lery the never-failing  
hness of young foliage.  
e is the background  
summer and the pro-  
ion of flowers. The  
m walls remain sug-  
ive of coming sunlight,  
ther the day is fine or  
and the green sur-  
ds, and throws into  
relief the pinks and  
s, the purples and  
es of peonies, lark-  
petunias and lilies.  
s there are never flow-

nough in the cottage garden, I would  
y pictures of long-vanished flowers on  
walls, Oriental allurements and Euro-  
fantasies, the backgrounds pale blue  
he or deeper sapphire. The very few  
-point and hook rugs would have  
ers also, soft faded things, as if the  
ts of flowers formed a sub-strata for  
iving.

l my floors would be stained or painted  
adowy yellow, a dim yellow that might  
ellow at noon and take gray shadows  
e day advanced until twilight fell and  
ed it with pools of mystery.

Do design me some very smart country-  
rooms like the Duchess of X— might



(Above) A  
gray, rose and  
green paper  
has been used  
on this farm-  
house bed-  
room. Cur-  
tains are pink  
organdie



(Above) An  
old-fashioned  
paper, hooked  
rugs and a  
Franklin  
stove have  
been used in  
this farm-  
house room

have in her little place in Sussex," said a famous New York woman to her London furnisher.

"I must create an 18th Century Ameri-  
can room with precious American things  
for my Long Island house, but I want the  
same feeling hers gives me."

"That is impossible, madam, for the  
duchess is smart enough to be unsmart,"  
was the rebuke.

The period room, the nightmare of the  
ignoramus, is a terrible fallacy. Nobody  
who was anybody ever had one. The  
rooms in great English country houses fur-  
nished in the time of the Second Charles  
(usually the first period more or less in-  
tact) or later always have garnitures and  
caresses of other periods. Generations  
have lived in them, and although they may  
not have had the desire or the wherewithal  
to disturb a costly beauty, they have left  
their little impress. "No famous English  
room ever looks famous without some  
souvenir of Victoria," was  
the witticism of Lady  
Paget.

### Furniture

As to furniture, who  
can tell a man just what  
to purchase when his ideal  
of an interior may be  
some glittering hieroglyph  
of costly Russian ballet or-  
namentation, bounded by  
huge silken grotesques in  
the way of cushions? Or  
again, he may sigh to live  
among antique shop win-  
dows, slightly confusing  
perhaps in a land where  
there are so many. One  
need not be a sentimental-  
ist about family posses-  
sions and dwell with the  
pet horrors that stultified  
the mind of a grandparent,  
but I see no need of put-  
ting to death the things  
one liked simply because  
the richer neighbor strug-  
gles toward perfections.

The real secret of suc-  
cessful country cottage  
rooms—in the living room,  
especially—is a mellow,  
inviting quality. The furniture may be  
oak, walnut, maple or pine—or a catholic  
meeting of a little of everything—the cream  
walls, the flat green paint and the flowers  
supply the fresh youthful note, but the  
chairs, tables, sofas and all essentials must  
have lived. Take a half dozen pieces of  
furniture born with grace in different lands  
a century or so ago, and if they chance to

(Continued on page 88)

Another view of the same room shows  
an attractive, somewhat formal curtain-  
ing of the windows. The house con-  
tains a variety of furniture and com-  
bines the comfort of a city house with  
the simplicity of a country cottage





*The level spaces of the garden are divided in wide oblong beds with borders of turf and narrow gravel paths laid between them. These plots are planted with perennials. Another perennial bed runs along the front of the wall. The garden extends, at the slightly higher level, over the rise of the meadow beyond*



*As this garden was laid out in an old orchard, the existing trees were carefully observed. This old apple stands on the axis with gravel paths and grass plots about it enclosed by a low stone wall*

## THE GARDEN OF GEORGE B. AGNEW

SOUTH SALEM, NEW YORK

CHARLES D. LAY  
*Landscape Architect*

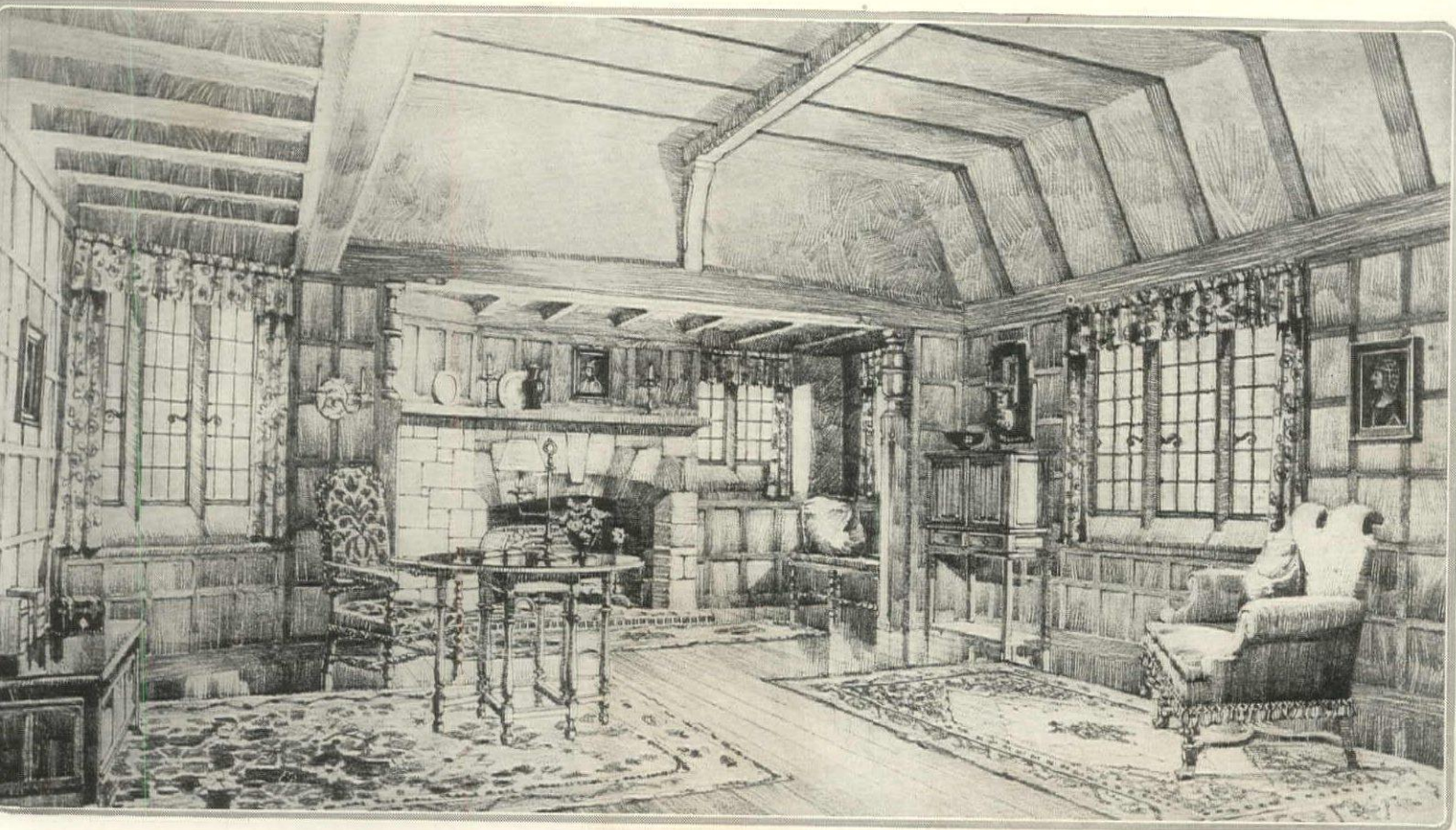


*An arbor stands at the end of the cross path, on the top of a slight rise. The pathside is planted to ferns. Vines are trained to cover the walls. It is a natural garden made with a nice feeling for native stone and the informal setting*



*On a level below the massive stone work of the garden wall lies a lily pool, irregular in shape, rimmed about with stone slabs and planted to ornamental grasses and creeping plants. Shrubbery is massed in the farther corner*





*It is not necessary that the fireplace be surrounded by couch, tables and chairs. Since it is the focal point of the room one often finds it advisable to have only an easy chair and a table beside the hearth*

## THE NATURAL POSITIONS FOR FURNITURE

*Fewer Pieces Better Placed Would Make Our Interiors  
Look Less Like Showrooms*

EDWARD T. LARKINS

IT HAS been said that of making books there is no end. This is equally true of the "placing of furniture," but it is surprising, when we think in comparisons, how few rules that govern the writing of a good book have similes in the arrangement of a room. The book is, in the analysis, a collection of words, each formed of letters which have a sense and meaning. The words are arranged by pre-set rules of grammar into sentences giving expression to the author's thoughts. These are conveyed to the reader in such form as to enable them to follow with perfect accuracy the complete work.

In the case of the home and that it is, in the instance, a collection of bits — of furniture — of which should have been chosen with due regard to its use; a chair, for instance, is only justified if it fills its primary mission — that of being comfortable to sit or recline in. In this, however ar-

tistic it may appear, its presence in the home is as illogical as a misplaced adjective in literature. Following this line of reasoning our units must be arranged into groups or sentences—our groups into the finished rooms or chapters and so to the completed home.

The hall is the first glimpse one generally has of the interior of the house, but it is the place that usually receives the least consideration. Even in the gorgeously decorated mansion one often finds the furniture placed in stiff and uncompromising positions. In smaller

homes its equipment consists generally of a more or less uncomfortable chair or two and perhaps a console table. Could anything be less inviting? The hall should be looked upon as the opening chapter of a book and its furnishings and atmosphere be one of welcome. Formality should be avoided in every way, more especially the geometrically exact balance of furniture. A small cabinet containing drawers such as one often finds reproduced from a good antique model will be

*(Continued on page 80)*



*Beside permitting convenient avenues of approach to the fireplace, the furniture in this living room is so grouped as to give space for a desk set at right angles to the wall*



# THE PAINTING AND STAINING OF FLOOR

*Either Left Bare or Partially Covered With Rugs, the Painted or Stained Floor Amply Merits Consideration*

CHARLES WOLFE

**B**ARE floors need not look uninteresting; well kept and well polished, with good rugs about, they can look better covered and more interesting than many an arid stretch of carpet. Much can be said in their praise; the eye is satisfied, so also are the claims of hygiene; perhaps economy comes into it, too. But a bare floor demands the right treatment, otherwise it is much better left alone.

Stain is one form of treatment, paint is another; yet while few people ever consider the use of paint for their floors, all believe that they know about stain. Ready-mixed varnish stain is the usual medium employed. This has a glaring shine when fresh, which soon wears off at the doors, and grows dull along the skirting, and since no amount of polishing can give it the right look, we can only apply a fresh coat of stain; and so it goes on till the grain of the wood is obliterated by a thick, opaque, greasy brown that has no charm. This is "staining" in its worst form.

## Proper Staining

To begin at the beginning: The object of stain is to deepen or to alter the color of the wood, also to emphasize the beauty of the grain. Parts of the wood are softer and more porous than others, and absorb more color, so when stain is applied it will reveal lights and shades and varying depths of tone which are scarcely perceptible in the raw wood. The colors used for a stain, then, must be transparent, and either oil or water may be used to mix the dry pigments. Certain dyes mix better in spirits of wine, methylated, or naphtha, than with the other mediums. Otherwise "spirit-staining" is much the same as oil-staining. There are other processes, but for most floors one or other of these is generally the best. Oil stains, on the whole, are safest for wood that has already been treated.

Water stains are the cheapest and easiest to make, but they have a tendency to roughen up the wood, which must be seen to. In such a case fine sand-paper rubbed along the grain

(never against it) will be necessary to smooth the surface. For either medium the floor must be cleaned so that no trace of grease or wax remains. The stain should then be put on, evenly and fairly liquid, one or two coats, according to circumstances.

The floor should now present a flat surface of color, through which the figure of the wood shows up clearly with all its contrasts of light

rubbed well into the wood, then polished with the rest till the worn spot disappears. These two—wax and oil—wax gives brighter polish, and it is, on the whole, most practical for floors. Oil is undoubtedly slower in effect, and more troublesome to use, but it certainly produces a beautiful soft sheen and quality. Such a floor is an abiding joy, nothing can really spoil it, except prolonged neglect.

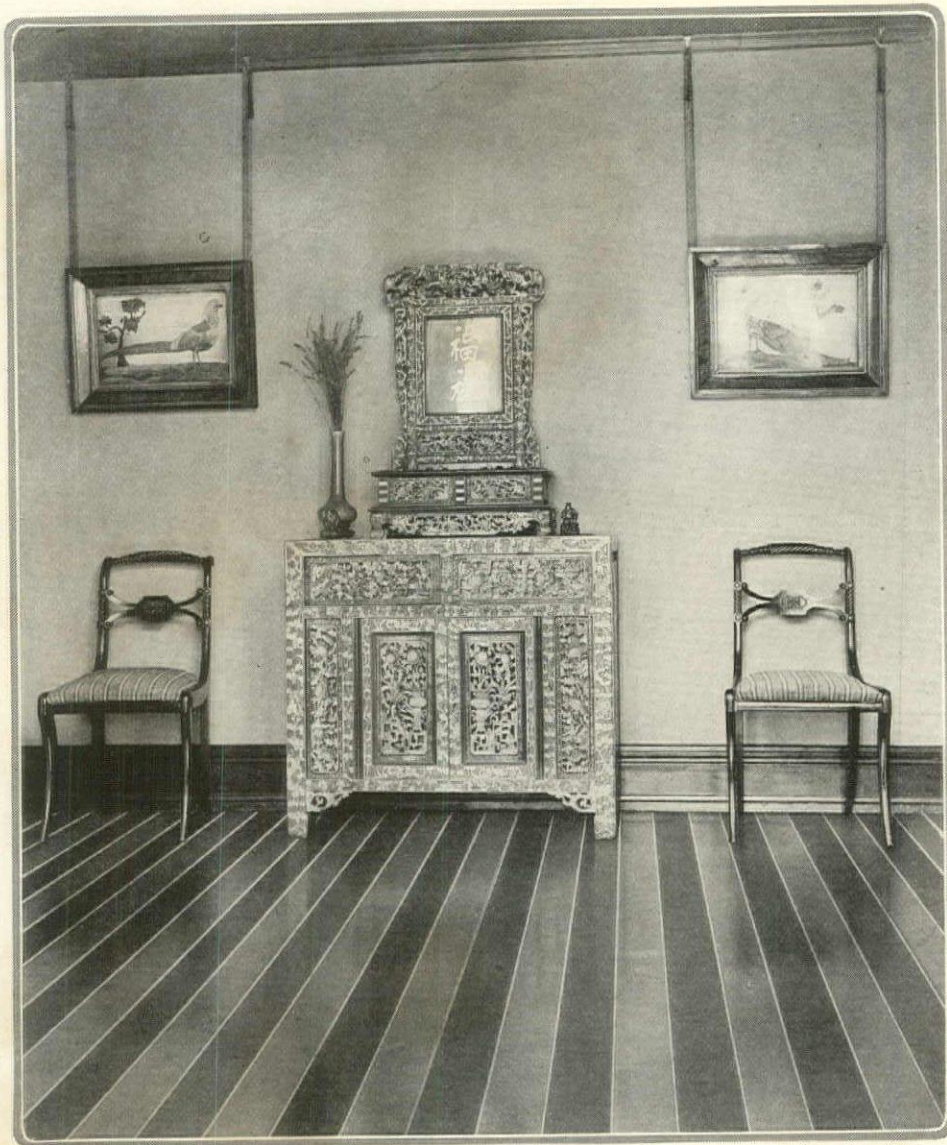
With new boards a colorist may, if so minded, abandon nature and let himself go with strange blues and aniline dyes. This will not be garish; it is often the trouble with stain is to get the color too strong. For example, if the floor is to be stained cerise or violet, the wood should be "blued" first in order to neutralize its yellowness. This can be done with bluing applied both hot, and, while still flowing, wet, wiped off with a rag; this gives a beautiful surface for the cerise. Two or more thin coats of color must always be applied in preference to one; thus we avoid streaking and hardness, and ensure the right tone and the depth that you can "see through."

## Other Colors

For the subsequent finishing of a cerise floor wax is best; beeswax for a yellow floor, and so on. A little experimenting is advisable before embarking on these colors; aniline dyes are tricky sometimes to deal with, and the different kinds and qualities of wood give different results. Blue, on pitch-pine, produces a really wonderful effect, green, over yellow

produces (especially by artificial light) a curious metallic glitter when polished; a bluish-stained floor is not recommended, but if the wood is first stained a vivid green, and then given a thin glaze of black, the grain comes to show up clear with a very beautiful unusual effect.

Practically all colors for staining can be bought dry and mixed at home, or by the paint dealer, according to recipes. Aniline dyes are sold in tubes and packages, or



*The painting of floors is a much longer and more exacting process than staining. The floor may require three or four coats of paint followed by two coats of hard varnish. But the result more than justifies this trouble. Color schemes can be created to suit the furniture and the type of room. An interesting and original treatment in the room above consists of alternate boards painted deep blue and emerald green*

and shade so fully revealed, that in certain woods there is an appearance like watered silk. Having achieved this, the staining has done its work, and must on no account be repeated; regular polishing with wax or oil will do the rest.

Both wax and oil tend to enrich and deepen the color, while they also act as a preservative. When signs of wear appear, a little of the dry color, Vandyke brown or indigo, etc., should be mixed with the polishing wax and



the ounce. There are also the specially prepared stains, which are perfectly dependable.

It should now be fairly obvious that stain can only be successfully used on a floor which is in reasonably good condition. When the floors are old, and poor in quality, with gaps to be filled and holes to be patched, or when they have been spoiled by successive applications of bad paint and stain, then is the time for using paint. There is nothing new about this process. So far from wearing off, the painted floor is very much more durable than the usual varnished stain. It does not look odd; it lends itself to any scheme of decoration, and it is the most efficient disguise for defective flooring. Further, while it gives the "finished look" that some people desire, it also does, in some degree, deaden the sound of feet which is one drawback to the bare floor. Certainly it costs more than stain, and (equally certain) it is not a speedy process, and cannot be hurried over with any prospect



*In this room, where the walls are gray and the curtains a combination of yellow and violet, the floor is painted violet with narrow strips of daffodil yellow*

of success. First the boards must be cleaned thoroughly; all gaps between them must be filled, and nail-holes stopped, and any roughness should be planed away. Three, or even four, coats of paint must then be applied, and each coat must dry iron-hard before the next goes on. Finally, two coats of hard varnish, the second not to be laid on until not the faint-

est trace of stickiness is left on the first.

If these conditions are observed, a painted floor will keep in perfect condition for years. As a rule waxing is not necessary at first; later, the floor may get a little dull with use, and then regular waxing and polishing in the usual way will keep its lustre up to the mark. The test of a really bright floor lies in the strength and clearness of its reflections. Pale colors undoubtedly tend to get dirty after a time; when this happens the floor can be washed without any risk of damage. Soda must be used sparingly for fear of removing the varnish, for once that protection is worn off the

paint begins to go too. But with soap and warm water, and plenty of clean rags to rinse, and plenty more to dry as you go along, and a good wax polishing the next day, your floor will be like new again.

With regard to colors, the choice is entirely a matter of taste. Black, dark blue and yellow are all very good and practical.



*Where the floor boards are in good enough condition stain is preferable because it makes a mellower floor. This is especially advisable when the*

*wood has a distinctive graining that should show. In this room the grain of the deal boards is preserved by a deep, translucent brown stain*



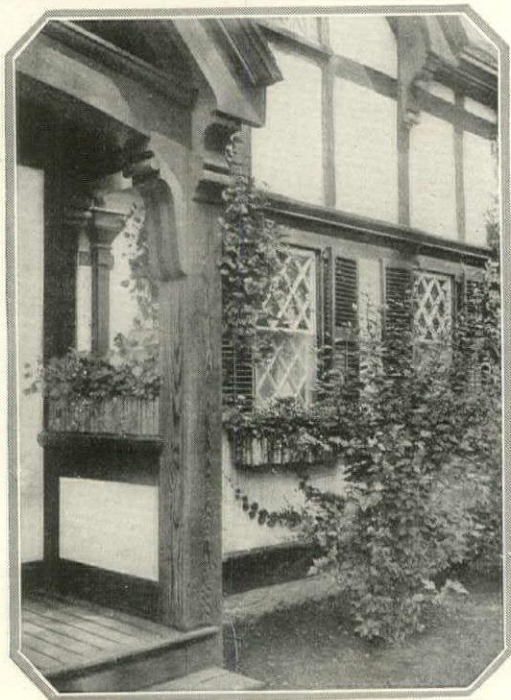
## FOR THE SUMMER WINDOW BOX

*The Plants to Use Under Varying Conditions of Sunlight and Shade*

THE success of the summer window or veranda box depends more on the choice of the plants which fill it than upon any other one factor. Soil may be of the best, watering done never so wisely; but if the wrong plants are used the results can never achieve the maximum.

The selection of varieties hinges first of all upon the exposure. For boxes which receive abundant sunlight, sun-loving plants like Paris daisy, coleus, geranium and double petunia make a good display for the back of the planting, with lower growing golden feverfew, sweet alyssum and white leaved cineraria for the front. For vines to droop down, vincas, nasturtiums and German ivy are all good choices. Strong growing ferns, German ivy, grevillea, narrow leaved dracenas and Rex begonias are all good to use in boxes which are situated in the shade.

*Vincas to trail over the edge of the box, petunias and geraniums in harmonizing colors for the main planting—a good combination for sunny exposures*



Northend

*The window or veranda box should never be too conspicuous. Boxes and planting alike must adorn rather than obtrude. Here the rustic character of the boxes harmonizes well with the abundant exposed woodwork of the house*

*Long window gardens that avoid any suggestion of stiff and formal lines are the best. When low, as here, they should always be supplemented by a suitable foundation planting. In this case house and box are the same color*

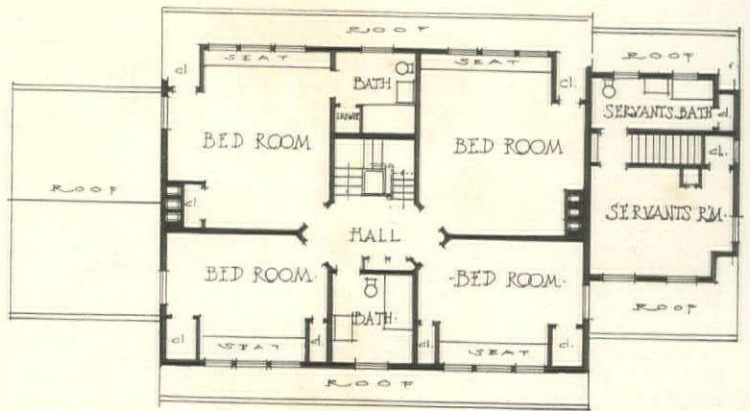
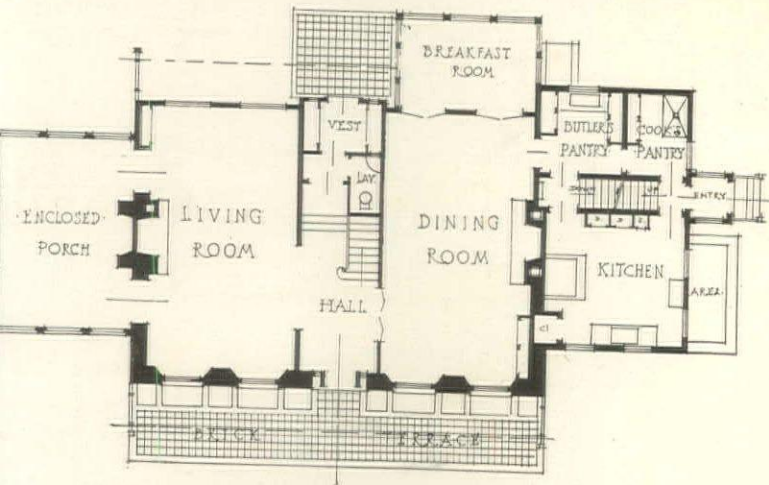


# A GROUP of FOUR SMALL HOUSES



Gillies

The home of O. S. Young at Great Neck, L. I., is developed along Dutch Colonial lines in shingle and stone. Carl L. Otto, architect



balanced plan gives house-depth living and dining rooms, with a porch and a service porch at the ends and a breakfast room behind



Four bedrooms, two baths and a servant's room and bath are on the second floor, making a livable plan for a small family

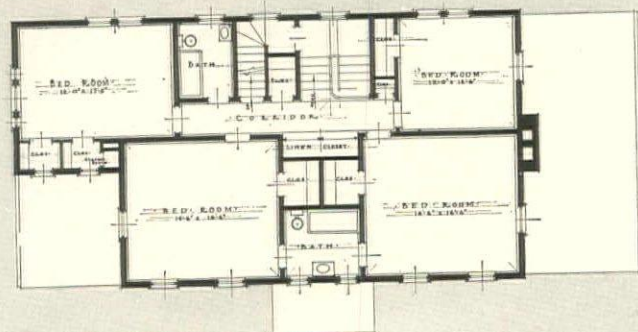
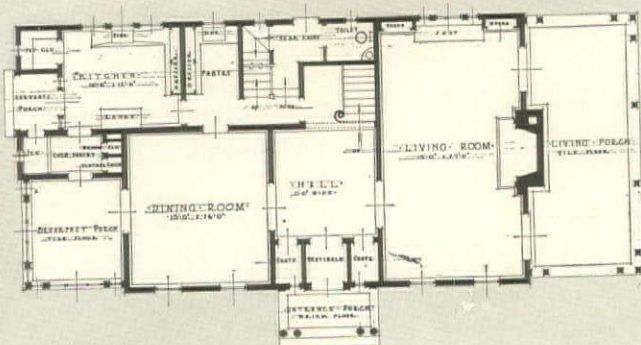
The wide overhang of the roof gives a sheltered porch both before and behind. Lattice at the ends is a pleasing detail



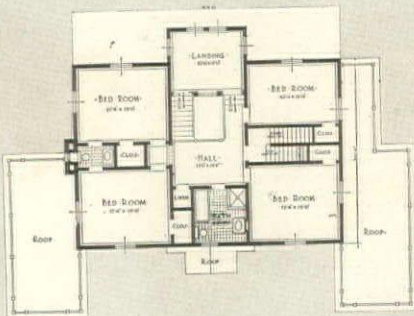


In the home of Lewis I. Sharp at Manhasset, L. I., a simple, balanced design has been executed in shingle. As the house massed up fairly high, it was desirable to give it a horizontal effect. This is created by the broad horizontal lines of the shingles, by keeping the chimney fairly low, by the low line of the porch and by the broad arc of the portico

The plans show a compact and pleasantly livable disposition of rooms on the first floor. The stairs are kept to the back of the hall. The entrance is through a vestibule. The kitchen and pantry are conveniently arranged. Upstairs are four bedrooms and two baths, each well lighted and ventilated. Arthur W. Coote was the architect



(Below) The second floor of the Fisher home is reached by both main and service stairs. It contains four bedrooms and a bath. The stairs landing is quite large



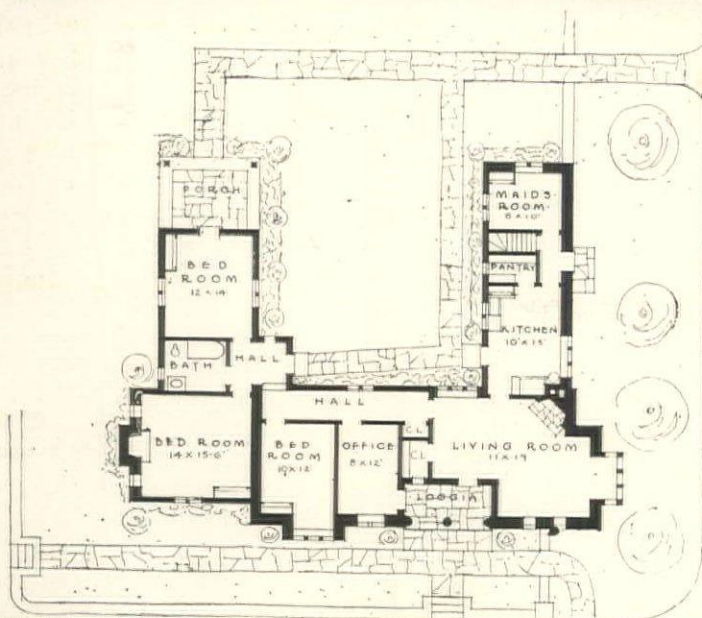
A slight variation exists between the original first floor plan and the house as executed, in that the extensions differ. The garage is set on the level below the enclosed porch. At the end of the hall, reached by two steps, is a den. The service quarters are located in the farther corner of the house

The residence of John J. Fisher, at Paterson, N. J., is of frame construction painted white and with a variegated slate roof. The main entrance is pronounced by an open porch, and this façade is further enriched by the cornice and the balustrades surmounting the extensions. C. H. Benjamin, architect





This little roadside cottage, designed by Alfred Hopkins, is executed in native fieldstone which shows the benefit of sympathetic handling by the mason. Half-timber work gives relief to the design. The leaded pane windows, the dressed stone loggia entrance, the terrace wall laid dry and the grove behind are all elements in a very pleasant, unpretentious architectural composition



The rooms are laid out around a court, always a livable and happy scheme but seldom used in this country. It makes a private outdoor space which is especially desirable in a house so close to the road, and affords cross ventilation and an abundance of light to all the rooms

While the design has certain Tudor indications, the plan of the house is American. The ranges of casement windows and the loggia are details that give the façade a lively interest and lift this little house far above the commonplace. It is an example of distinction in small work





# THE PASSING OF THE ICE MAN

*In This Survey of Home Refrigeration Are the Salient Facts for  
Purchasers of Iceless Systems*

ETHEL R. PEYSER

"HOW would you like to be the ice man?" is the lyrical refrain to an ancient ditty that is getting more and more obsolete every day, for there is a mechanical conspiracy to oust the ice man from his age-long position as purveyor to the home. So do ice men, gladiators and dogs have their day and relinquish to machinery their evanescent glories.

Nowadays everyone knows that there are domestic refrigerating plants for home use that displace the ice man and in which pure ice for table use can be made. Many people, however, do not realize the reliability of such equipment, the simplicity of its operation, and the satisfaction to be derived from its use, nor yet that there is an actual saving in its use. These facts will, however, be borne out by thousands who have freed themselves from the bondage of the ice man.

Even though few will care just what contributes to making the coldness, it might be well to give a simple explanation of the principle of making ice, in order that the prospective purchaser will know what she is getting.

When we wash our hands they feel cool if we do not dry them. We say they are cool because the water evaporates, but the fact is that the evaporation takes place because the water is drawing on the heat from the air and our hands feel cool in the process. And so in simplest terms engineers have found refrigerants or liquids which vaporize or evaporate at low temperatures, and as they turn from liquids to gases they use up the heat and leave the air cold. Some of these refrigerants are sulphur dioxide, chloride of ethyl, ammonia, etc.

There are two ways of having refrigeration in the home:

1. The mechanical refrigerator (which is permanently cool with the machinery a part of itself)—one unit.

2. The domestic refrigerating plant (for making ice and steadily producing even, low temperatures) which you can have installed in your own refrigerator—two units.

The general system of home making-ice refrigerators consists of the brine tank with copper coils within, a motor driven compressor and a condenser of copper piping. The compressed liquid passes through an expansion valve into the brine tank where the pressure is reduced and it changes into a gas, flows out through and is condensed by the condenser, changed back into a liquid, is pumped back again by the motor and starts its cycling again—indefinitely. In the best ice-making plants there is a heat control which turns on the motor when the temperature in the refrigerator gets too high and turns it off when it is sufficiently low.

In one refrigerator there is a device by which the food compartments are kept at any temperature you desire, usually around 40°, while

the temperature of the ice-making compartment is never allowed to rise above 20°. By this arrangement it is possible, and very often the case, that ice will be made in the ice compartment without running the electric motors for hours, while food is kept in the food compartments at slightly above freezing point. Fancy the health insurance that the best ice-less processes guarantee in the home—infant's food, for example, can be absolutely fool-proof.

ALTHOUGH the above technical libretto is of some use, the things that most people want to know and are asking are these:

1. Is ice making at home practical?
2. Is it messy?
3. Can I use my old refrigerator?
4. Are they to be had in a special refrigerator?
5. Will I save money?
6. Will it save time and annoyance?
7. What's the use anyway?

A good refrigerator is a jewel, and it is the first requisite to be considered. It must be insulated well enough to keep out hot air and hold in cold. It must be seamless and smooth in its linings. The air circulation must be continuous. The temperature inside must never be higher than an average of 45° and rarely that. In such a refrigerator one should be able to keep matches dry and butter never absorb any of the charm of the onion.

If you have such a refrigerator, keep it by all means, and install the ice-making machine. The installation is simple, and the initial expense is readily made up in the future saving of ice consumption. But do not install an excellent ice machine in a poor refrigerator, as the electric bills will climb the Alps. Yet even in a poor refrigerator the refrigeration bills are lower than if you had iced refrigeration.

If you have no refrigerator, it is possible to buy a refrigerator which has in it the ice-making machines. But before you buy the outfit you must be very careful to know whether this refrigerator comes up to the most stringent tests of the ordinary first-class refrigerator, for this reason: The average refrigerator in which ice is used has to be efficient because it must keep itself dry with actual ice evaporation going on, it must keep a cold chest with an actual diminishing ice supply, it must keep ice melting yet staying in spite of weather and surrounding atmosphere. To make the circulation of air effect these processes a refrigerator requires fine construction.

THE refrigerating manufacturers have put the most superb effort into making a first-class refrigerator, and if you are not convinced that the combination outfit has as good a refrigerator as you can get with the installed outfit, it is wisest to buy the refrig-

erator and install the ice-making machine. There are excellent refrigerators on the market; apply rigid tests and accept nothing of the best.

The machinery can, in some instances, be put on top of the refrigerator or in the corner or in the next room or right next to the refrigerator. In some cases the machine, consisting of pump and condenser and motor, takes no more room than 1½' x 1¼' x 3½'. It can be put in place as simply as installing a new gas stove.

In the best of the iceless machines the refrigerator maintains a lower temperature than the iced ones in both winter and summer. At a cost of ten cents per kilowatt hour, and ice at fifty cents per hundred pounds, it is cheaper per day to use the iceless refrigerator.

There is, too, less dampness in the iceless refrigerator than even in the best iced refrigerator, due, of course, to the absence of the ice. This lower percentage of humidity should be taken as a reflection on the low percentage of humidity that can be maintained by an iced refrigerator of the best make, which is a percentage low enough to dry towels and matches dry.

The iceless refrigerator does these things:

1. Reduces the cost of refrigeration.
2. Maintains a constant low temperature regardless of weather, and automatically stops "cold making" when you raise the temperature by opening the doors.
3. Operates automatically when out of stalled and is reliable, clean and noiseless.
4. Permits you to make neat little cubes of ice for your tumblers, which give your drinks distinction.
5. Gives you ice of which you know the clean source.
6. Operates by electricity.
7. Needs no refrigerant for years.
8. Is oiled very seldom.
9. Is easily kept clean.
10. Obviates the uncertain ice man and his dirty boots trailed across the kitchen.
11. There is no ice box drain to clean water drippings to worry about and the no extra effort.
12. Consumes from 1½ to 2 kilowatt hours per day—if it is run from 6 to 8 hours per day.

The purchaser of an ice-making refrigerator or a domestic refrigerating plant should be warned of the following:

1. A poor refrigerator will mean a waste of electricity to keep up a sufficiently low temperature.
2. Don't let a manufacturer tell you that a freezing refrigerant, such as sulphur dioxide, will escape and corrode the pipes. It has been tested out and in the best machines has escaped nor worn out its pipings.
3. Remember that opening and closing the door is a waste of energy.

(Continued on page 76)



# THE CARE AND PROPAGATION OF CONIFERS

*Among the Cone-Bearing Evergreens Are Found Landscaping Qualities of Which No Other Trees Can Boast and Which Render Them Especially Worthy of Consideration*

E. BADE

THE monotonous form of the cone-bearing trees is a long contrast to their rare and regular beauty. Their unvarying straight trunks, at uniform angles the twigs add one set over another. These loose lines and changing shapes of the hardwoods are never found, and the shrubs of conifers are dark, mysterious, and girdled with immovable points. In these the botanist is able to find the leaves, though

*Pinus peuce is a hardy pine of dense, regular but slow growth*



the layman calls them needles. And it appears as if these needles were impervious and insensible to both light and life. Spring and winter pass them by as if they were forgotten. Should they fall at some future day, uncounted others will have taken their places.

But that which makes the conifers undeniably attractive in spite of their geometrical regularity for garden cultivation is their evergreen covering. Such

*The Pyramidalis form of Juniperus chinensis is bluish green*

grafting a scion, a V-shaped piece cut from stock to give the scion

is concolorous with the white of which Colorado is best plant in the East



*The end of the scion is cut wedge-shaped so as to fit exactly in the notch made in the stock*



*When stock and scion cuts exactly correspond, the smaller piece is inserted*

*Among the hardy spruces is Picea Amurica, a dense, narrow pyramid when young*



*After the scion has been properly set in place, the whole graft must be wrapped with cotton twine to prevent any slipping or displacement*





## BASKETS FOR SPRING FLOWERS

*They may be purchased  
through the HOUSE &  
GARDEN Shopping Service,  
19 West 44th Street, New  
York City*



*Above is an unusually graceful French flower basket. It is well made, of fine reed. In green or brown, \$3*

*A chest to hold all the flower tools fits in the corner of this loggia. The decoration is repeated on the cushion.*



*(Left) A practical gathering basket of finely woven willow is 23" long, and 12" wide. In green or brown, \$6.35*

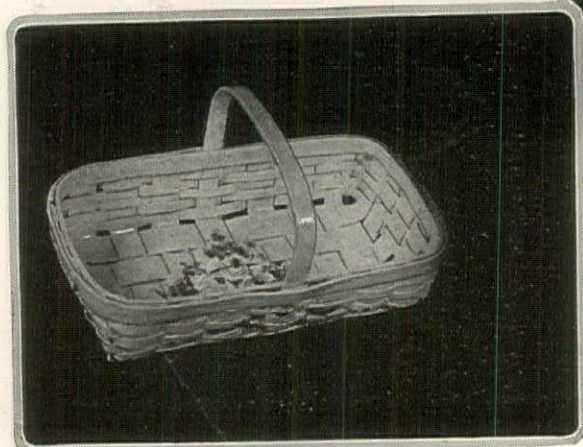


*A Japanese, metal-lined basket is painted black with a poppy design. The handle is güt. Other colors. \$5*

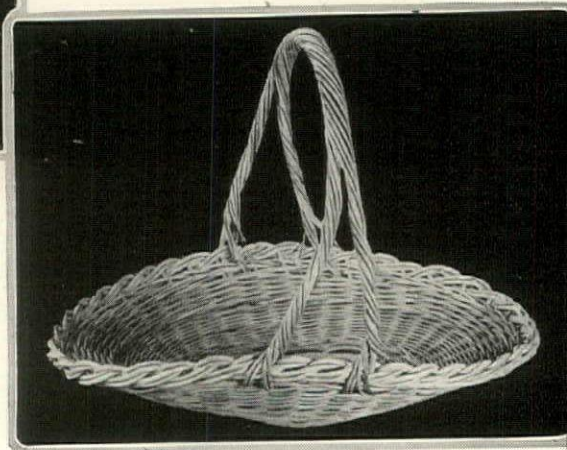
*The picking basket below is gray with flower decoration and a pink border. 17" long, 5" high. All colors. \$6.50*



*(Below) A sturdy culling basket 18" long and 14" wide comes in green or brown for \$3. Stained to order, \$3.50*



*(Above) A charming basket for flowers may be had in any color with contrasting handles, border and flower decorations. It is 14" long and 10" high. \$7.50*





# MY GARDEN IN MIDSUMMER

*July and August Blossoms  
and Color Combinations*

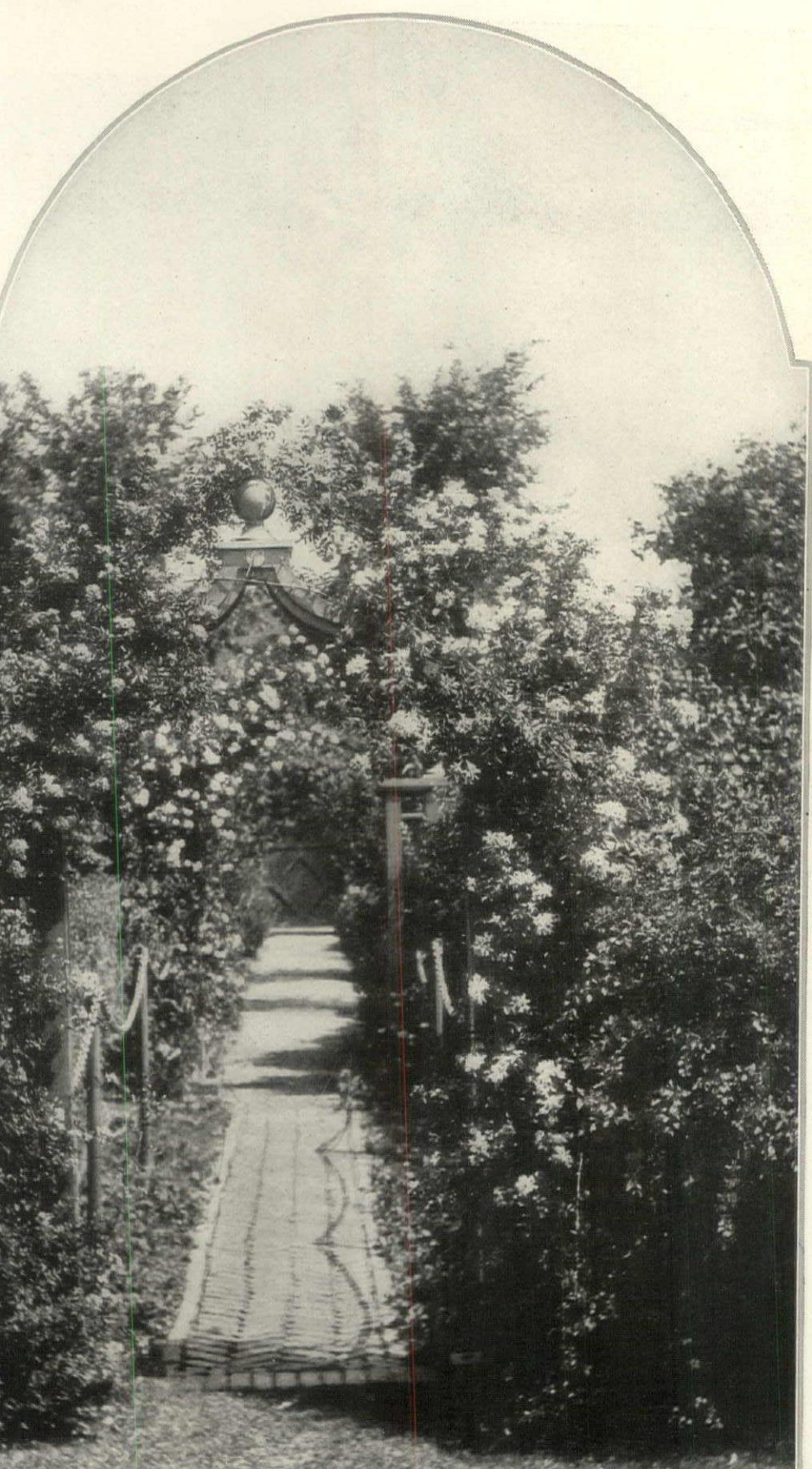
MRS. FRANCIS KING

**I**T HAS suddenly burst upon my inner vision that the pale and bright pink climbing ramblers have no place together in my perennial garden, unless used as they sometimes are most happily, tumbling over walls in great masses, near equally sumptuous masses of pale blue delphiniums, with few or no other flowers to distract.

The thing which brings me to the aforesaid unpleasant conclusion is the present appearance of one of the gates of our garden. It is a dull green wooden gate, with an upper arch and a solid door. The frame of the gate is of trellis, and today this trellis is completely smothered by, to the left, Excelsa, and to the right, Lady Gay. Masses of these little round roses are blooming as the gentle cow gave milk in the nursery rhyme, with all their might. Below this arch of roses lies the little formal garden, with many things in bloom, delphiniums dark and light, lilies, Shasta daisies, violet salvias and petunias, phloxes coming and also gypsophila and a few pale pink ramblers. The expanse of color on the gate posts is out of place. It gives the look of the cover of a seed catalogue of about 1890. No, this is no place for my ramblers, fine though they are in themselves.

I walk to the upper garden from this lower, turn to the left, where at each end of a short walk of brick hedged with clipped spirea Van Houttei there are two of the same well designed arches, such as I have mentioned. These two are wreathed in pink ramblers, Lady Gay and Paradise; beyond this walk is not only smooth turf, but a fine growth of dwarf mountain pine—and it is here that the little rose comes into its own. It is seen only near and against green—or as one looks at it from another angle, perhaps against the blue sky itself—

(Continued on page 72)



At the end of a short brick walk hedged with clipped Van Houtte's spirea is a dull green wooden arch over which climb pink rambler roses. At the left, as you look through the gateway from the space of turf and dwarf mountain pine without, is Lady Gay, and at the right, Paradise

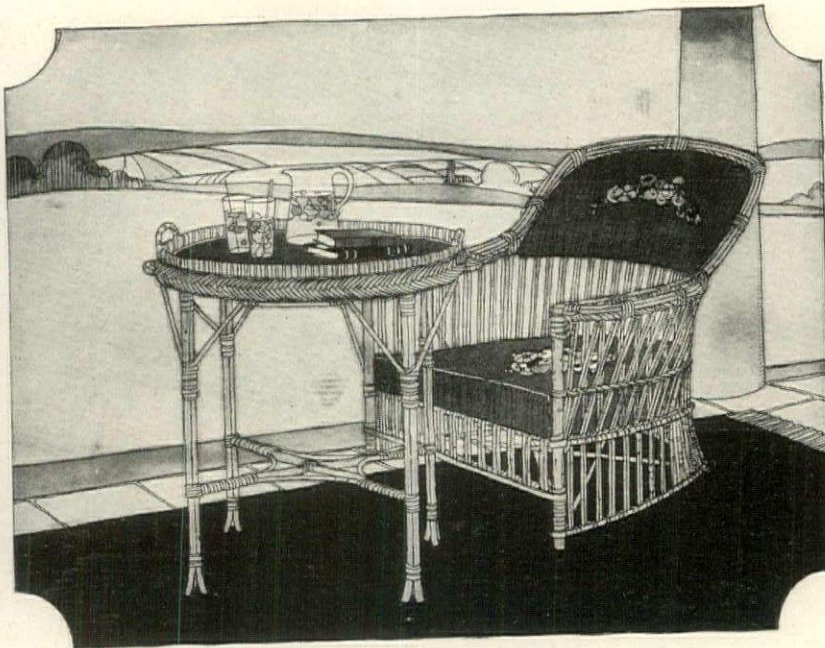
With the setting of the sun the incomparable fragrance of *Lilium Regale*, fresh and delicate as that of heliotrope, pervades the garden. Thus crowning the glowing trumpets and white pointed petals of the blossoms, it makes *Regale* the finest of the lilies







(Center) An oval wicker tea table, 24"x16", with a detachable glass tray is \$29. The chair without cushions is \$24. Stained \$25.50. Enameled \$26.50



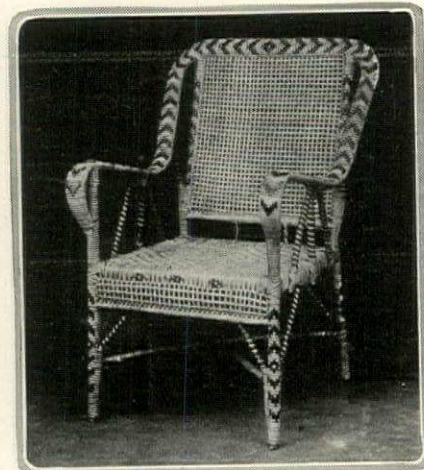
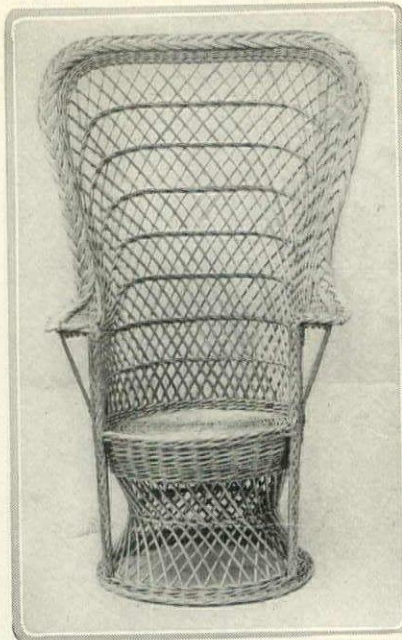
## WILLOW AND WICKER FOR THE SUMMER PORCH

It may be purchased through the HOUSE & GARDEN Shopping Service, 19 West 44th Street, New York City. These prices include packing charges.

(Above) The newest thing in willow is the Windsor type of chair. It would be effective stained in two colors. \$24. Stained \$3.50 extra

Sometimes a small chair needed to tuck into a corner. The one above is attractive and practical. \$14. Stained \$15. Enameled \$16. In colors, \$17

(Center) Another form of the graceful peacock chair has a back 50" high. It is priced at \$50. Stained \$53.50. Enameled \$57



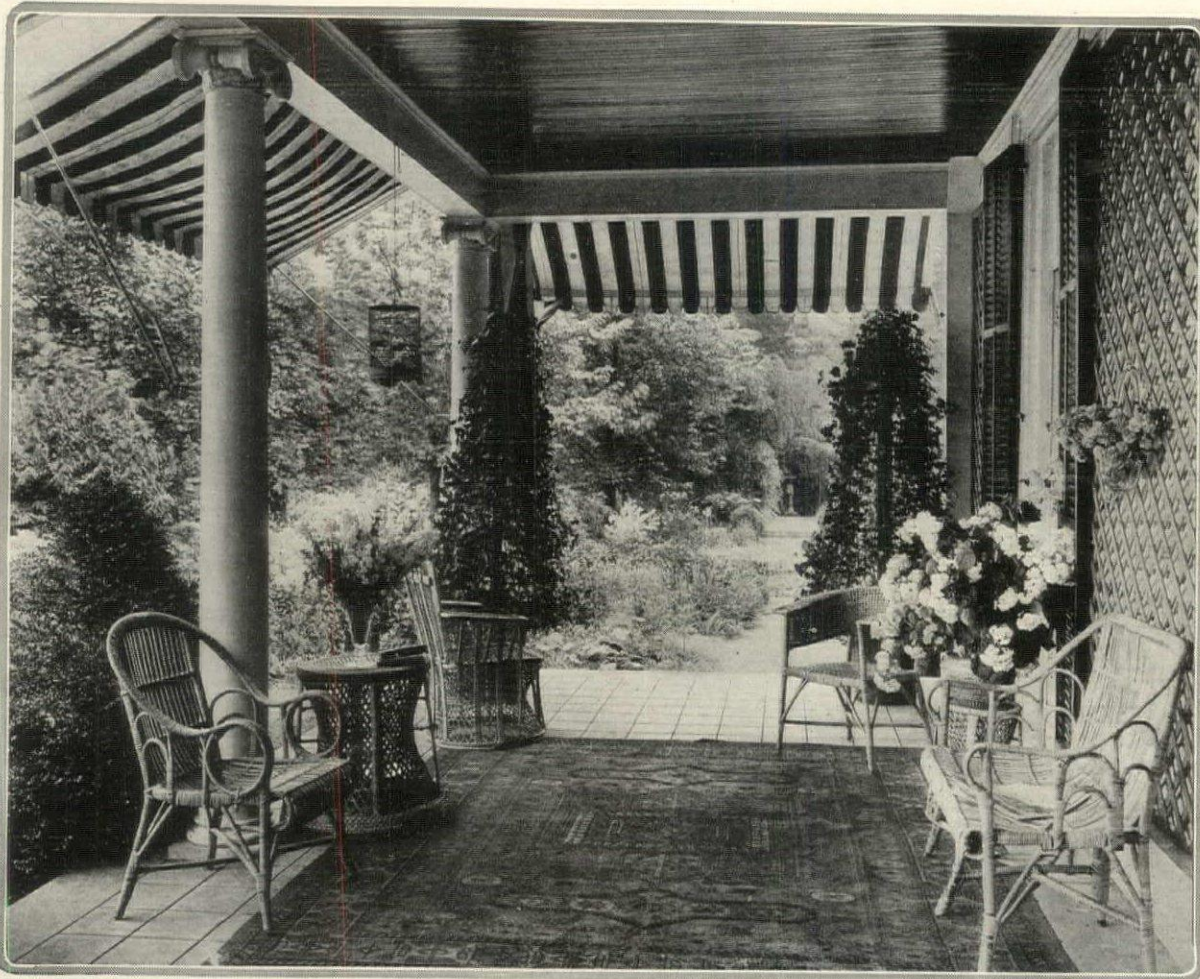
(Above) A beautiful chair of fine, French enameled cane with interwoven strands in orange, black and Royal blue or in two shades of soft green is \$85. Other pieces to match

(Above) A Japanese of heavy tan colored tan with decoration black would be a well addition to any porch or sun room. The is \$35



The hour-glass stool is \$7. Stained \$7.50, enameled \$7.75. The chair is heavy willow with a modified hour-glass base. \$35. Stained \$1.00 extra, enameled \$2.00. In two colors, \$3.00 extra

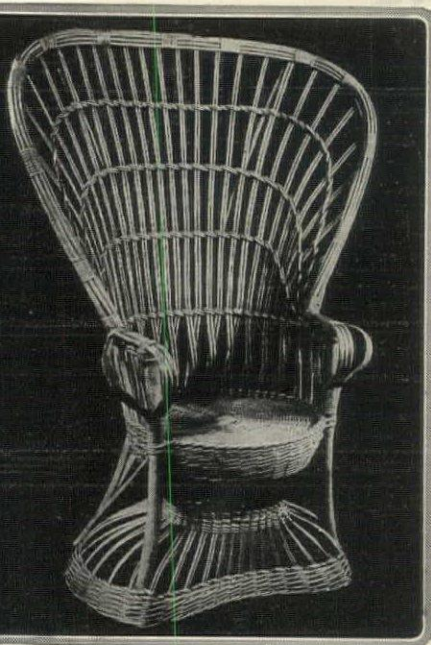
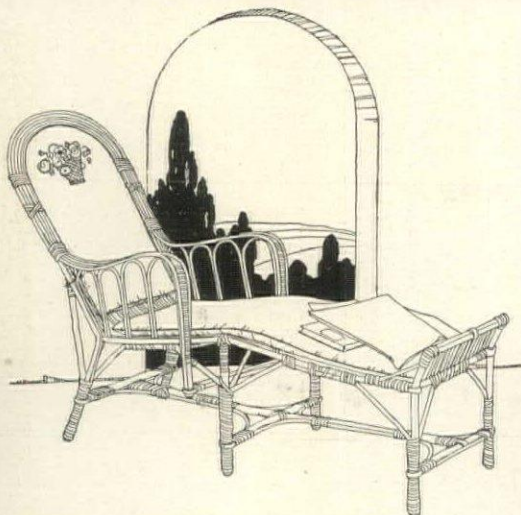




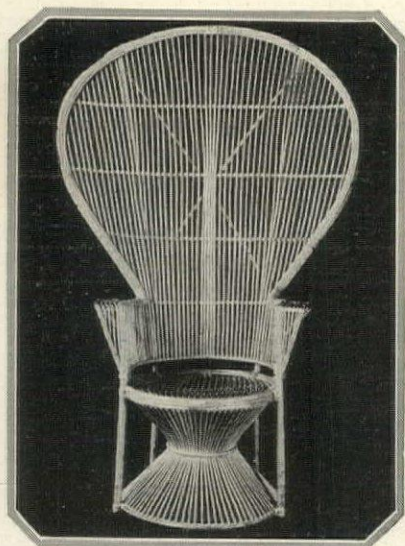
Mattie Edwards Hewitt

One of the charms of wicker furniture is its adaptability. It can be used successfully indoors and outside it gives just the air of informality necessary to the charm of a summer porch. Here two varieties have been combined effectively

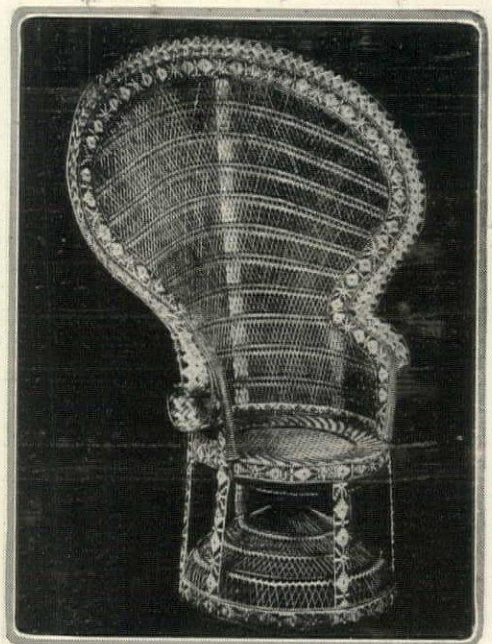
There is nothing more delightful on a lazy summer day than a comfortable chaise longue to read and dream in. The one shown at the left is 48" long, of heavy willow. In natural color \$45. This price does not include cushions



The fan back chair by its graceful proportions creates a spot of interest wherever it is placed. This one has a back 38" high. In natural willow \$48. Stained \$53



Single sticks of willow have been used with good effect. The design has lightness and grace. \$49. Stained \$2 extra. Enameled \$4



From the Philippine Islands comes this chair in tan colored rattan, interwoven with decorations in black and gold. The back is 5' high and 4' 4" wide. \$45



May

## THE GARDENER'S CALENDAR

Fifth Month



With a scuffle-hoe you can kill the weeds between the vegetable rows



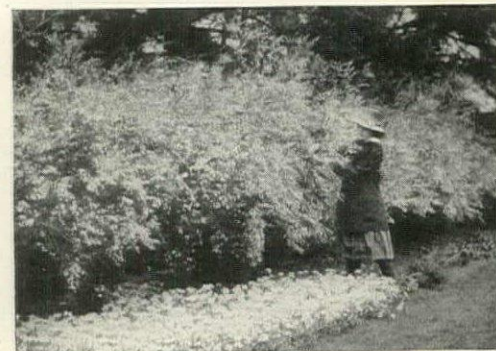
Deep digging and enriching of the soil are needed for roses and asparagus



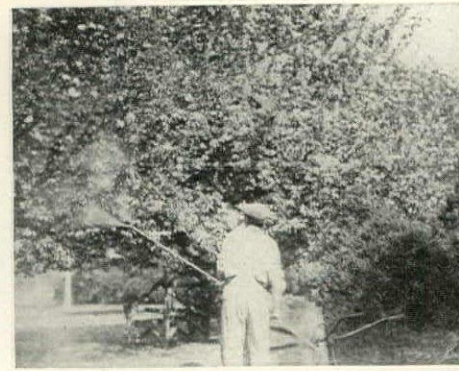
Seedlings need thinning out and transplanting as soon as they begin to crowd



One of the great advantages of the dwarf fruit trees is the ease with which the necessary spraying and pruning can be done



The spring-flowering shrubs should not be pruned until their bloom is over. But the work must not be postponed after that time



The apple trees ought to be sprayed with arsenate of lead before the petals fall, to destroy the eggs of the codling moth



The raspberry canes should be tied to some support to prevent breakage



Lettuce should be transplanted in small batches for continuous supply



The warm-weather vegetables that were started indoors now be set out

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
<p>1. The early sowings of vegetables must be properly thinned out; plants that are unduly crowded become thin and spindly and never develop into healthy vigorous specimens. Thin the plants when small.</p> <p>8. All the summer flowering bulbous plants may be set out now. To assure a continuous supply of gladioli, they can be planted at bi-weekly intervals. The rule is to plant all bulbs twice as deep as their diameter.</p> <p>15. Roses for flowering in the greenhouse next winter should be planted in the benches now. Use a rich, heavy soil for them, firm the beds thoroughly after planting, and top-dress occasionally with raw bone meal.</p> <p>22. Do not neglect to keep up succession sowings in the garden, as advised elsewhere in this issue. Corn, beans, spinach, peas, radishes, lettuce, beets, carrots, chervil, cucumber, cress, kohlrabi and turnip are all timely.</p> <p>29. If the weather appears settled, the bedding out of geraniums, cannas, salvia, coleus and other bed-plants may be started. If a delayed cold spell should come along, cover the plantings with old sheets.</p> <p>36. Formal evergreens and hedges should now be clipped. Hedge shears are the best tool to prevent any voids in the trees. Branches and tips that have been burned by the sun can be removed with the pruning shears.</p>	<p>2. If the weather conditions are settled the warm vegetable crops may be sown at this time. Beans, limas, corn, squash, pumpkins, okra, melons, etc., are all considered warm crops. Sow them outdoors now.</p> <p>9. Maple trees should be pruned just as the buds are bursting; there is no danger of their bleeding. Any large scars which may result should be painted with proper tree paint to preserve the wood until the cuts heal.</p> <p>16. Make a small seed bed for the accommodation of late cabbage, cauliflower, kale, Brussels sprouts, etc. These should be sown now. Keep the young plants in separate beds until it is time to plant them out.</p> <p>23. A few dead flower stalks will make an otherwise good garden very ordinary. Keep the tall flowers supported with individual stakes, the grass edges clipped, and remove old stalks.</p> <p>30. Formal evergreens and hedges should now be clipped. Hedge shears are the best tool to prevent any voids in the trees. Branches and tips that have been burned by the sun can be removed with the pruning shears.</p>	<p>3. It is unwise to postpone potato planting any longer if you want good results. Potatoes are a cool crop and late plantings of them, however well cared for, are rarely successful. Use a fertilizer with 1% potash.</p> <p>10. Carnations intended for forcing in the greenhouse next winter can now be planted out in the garden. Have the ground well fertilized, keep them pinched back, and see that the soil between them is cultivated.</p> <p>17. Just before the general flowering season begins in the perennial garden it is a good practice to top-dress the beds with bone meal or other concentrated fertilizer. Scatter it on the surface and rake it into the soil.</p> <p>24. If the weather is dry you will be troubled with the attacks of green fly and other plant lice. Peas, lettuce, egg-plant and other soft foliage plants are especially susceptible. Spray with strong tobacco solution.</p> <p>31. Keep the ground between the potatoes constantly stirred, and look out for the potato beetles. If any are in evidence, spray with arsenate of lead. Bordeaux mixture along with the lead will prevent attacks of blight.</p>	<p>4. Do not stop sowing those crops that mature quickly, such as spinach, peas, radishes, lettuce, etc. Frequent sowings in usable quantities are the first step towards success. If there is any surplus it can be canned.</p> <p>11. The edges of walks, flower beds, shrubbery borders, etc., should be trimmed cleanly and neatly with a turfing iron every few weeks through the season. This finishing touch is necessary to complete your grounds.</p> <p>18. A barrel of liquid manure in some convenient corner of the garden will be a valuable accessory for treating plants that are not doing well. Alternate applications of this with solutions of nitrate of soda.</p> <p>25. Dahlias may be planted out now. Make deep holes for them, setting the plants several inches below the grade to allow for filling in the soil as they grow. Use a little sheep manure or bone meal in the bottom.</p>	<p>5. Tubbed plants of all kinds used around the grounds for decoration may be taken from their winter quarters and moved into place now. To maintain growth, these plants should be given liquid manure.</p> <p>12. Do not delay cutting the lawn until the grass is so long as to necessitate raking. Good lawns are the result of liberal fertilization and frequent mowing, the latter in some cases twice a week in growing weather.</p> <p>19. Leaf-eating insects will also soon be working in the garden. For them a poison spray on the foliage is the thing to use. Cover the squash vines with nets made out of mosquito bar, to protect from squash bugs.</p> <p>26. Winter celery may be sown now. Make a seed bed for it and sow broadcast. When large enough to handle, dibble the little plants off into well prepared soil. When they are 4 inches tall you can plant them out.</p>	<p>6. Most of the more common annual flowers may be started out of doors now. Have the soil in which they are to go well prepared far enough ahead so that it will pulverize when being worked. Sow the seed thinly in drills.</p> <p>13. Weed killers are very necessary in stone gutters, blue stone walks and drives, and other places where it is unwise to use a hoe. One application now will destroy all undesirable growth for the season.</p> <p>20. Leaf beetles of various types will soon be at their destructive work. Spray the currant bushes, gooseberries, elms, cherries, etc., using arsenate of lead as the most adhesive of any of the regular poison sprays.</p> <p>27. When the various fruit trees are in bloom they should be sprayed with a combination of Bordeaux mixture and arsenate of lead. This will destroy the various insects that ruin the fruit, catching them as they hatch.</p>	<p>7. Crops that are more or less inactive and are not growing well should be stimulated with an application of nitrate of soda or some other strong fertilizing element used in liquid form to bring about quick results.</p> <p>14. Now that the garden work is in full swing, invite yourself to get acquainted with the use of a wheel-hoe. These implements do the necessary work of cultivation more efficiently and with less effort than any other.</p> <p>21. It is unwise to postpone the sowing of farm crops any longer. Mangels, sugar beets, carrots, turnips, etc., should be sown. As size is the important factor with these crops, early sowing is needed.</p> <p>28. After they have finished flowering, but not before, the lilacs, syringas, deutzia, forsythia, spiraea, snowball, pearl bush and other early flowering shrubs should be pruned. Cut out the old, unproductive wood.</p>

This calendar of the gardener's labors is aimed as a reminder for undertaking all his tasks in season. It is fitted to the latitude of the Middle States, but its service should be available for the whole country if it be remembered that for every one hundred miles north or south there is a difference of from five to seven days later or earlier in performing garden operations. The dates given are, of course, for an average season.

Then weary is the street parade,  
And weary books, and weary trade;  
I'm only wishing to go a-fishing,  
For this the month of May was made.  
—Henry Van Dyke.

THESE here business men as writes to the magazines all 'bout what whalin' big successes they've made, I can say what they like 'bout the biggest joy in life bein' hard work without no let-up, but they'll never be able to convince me. "Drive yerself," they holler. "Don't never let up! Fix your mind on the goal an' keep after it. Use yer will-power all the time!"

Shucks! What's the use o' workin' if ye can't be lazy once in a while, er o' havin' will-power if ye can't deliberately not use it? I cal'late I've seen purty near as much o' life as mos' men o' my age—I'm shadin' seventy-six, ye know—and I want to tell ye that the real fun ain't in drivin', drivin' away at the job eternally, but rather in stoppin' fer a spell an' loafin' after ye've 'complished somethin'. A man oughter give himself a chance to ketch his breath, an' rest up, an' look back an' see if what he's done is really worth while, after all.

I ain't claimin' that hard work an' plenty of it ain't needed to git ahead, 'cause mos' gener'ly it is. What I do mean, though, is that ye owe it to yerself to set back now an' ag'in an' say to yer will-power: "Here—you run away an' play fer a while, er go fishin', er somethin'. I won't need ye today; an' b'sides, ye'll feel a blame sight better when ye come back."

—Old Doc Lemmon.



W &amp; J SLOANE



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*Summer  
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## Hints for your Garden



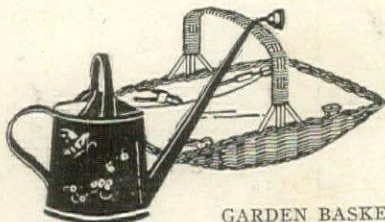
# Proper equipment for easier gardening

**L**IGHT TOOLS for tender flower beds; heavy tools for vegetable rows; weeders, sprinklers, grass hooks—in fact every practical need for planting, cultivating and harvesting the garden patch around your home may be obtained at Lewis & Conger's.



### HAND TOOLS

Garden tools of sturdy English steel with securely attached handles. Hand trowel 60c, daisy grubber 75c, and spading fork 60c.

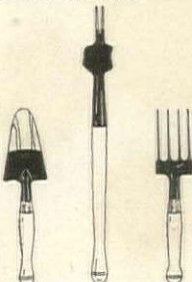


### WATERING CANS

Dainty hand painted watering cans for flower gardens. 2 quart size \$2.38, 8 quart galvanized iron cans \$2.63.

### GARDEN BASKET

Contains tools for trimming and nursing the early flowers of your garden. Includes scissors, pruning shears, spool of wire, wire clippers, twine, and pliers \$18.25 complete



### KNEELING MAT

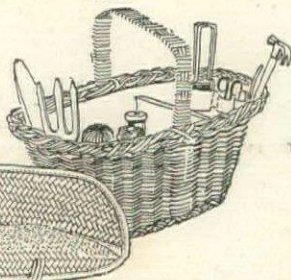
You can kneel on this mat and take the strain out of garden work. Made of woven straw with waterproof bottom \$1.50.

### GARDEN SETS

Four durable tools comprise these sets. The rake and fork have strong, sharp teeth. The hoe and spade have good cutting edges. \$10.

### DE LUXE BASKET

Finely finished, containing trowels, fork, hammer, flower scissors, weed hook, dibbler, knives, cutters, shears, wire and twine, all of exceptionally durable quality. Price \$27.00 Without tools \$17.50.



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9 Floors of Home Equipment

45th Street & 6th Avenue, New York

## My Garden In Midsummer

(Continued from page 67)

where ramblers like fruit blossoms are always seen at their loveliest. But the teaching here is that the rambler rose calls for a background of green and of smooth dark green if possible, clipped aborvitæ, clipped spruce or other rich-hued non-deciduous tree or hedge. In England it is, of course, the yew that encircles the loveliest rose gardens; it is against that wall of green that the ropes and festoons of gay pink roses swing and smile.

"It is delightful," says Lady Eden in "A Garden in Venice," "to pick one's strawberries and cut one's tea roses from the same bed." This delight is not reserved for Italy but is our own experience in Michigan. Eighteen fine bushes of rose Los Angeles skirt our four rows of that luscious strawberry, John H. Cook, than which, incidentally, a finer berry never grew to the proportions of a youthful tomato, or reddened to the color of one. The combination of the gathering and plucking of seeds, flowers and fruit is irresistible.

### The Lilies

To look on lilies in the garden's green spaces, and as one looks to hear the sound of falling water, is an ecstasy in midsummer which is new, for these are not ordinary lilies. These are not the lovely *candidum*, or the gracefully hanging Nankeen lily, though both are in bloom now in my garden in scattered groups. No, this is that glory of a lily, whose noble adjective is *Regale*, and I have it this year in profusion. I do not envy even the charming writer of "A Garden in Venice" as she describes her Madonna lilies, often with eight to twenty flowers on one stalk and the stalk five feet high. These virgin lilies have their own pure pale beauty, and that beauty none will deny. The Nankeen lily has a quaint charm of form, habit and color too; so has *L. Henryii*, a vivid and graceful flower; so has *L. elegans*, that fiery upstanding bloom; but *Regale* surpasses them all. That glowing trumpet, that slender rosy bud, those rich white pointed petals, and to crown all, that incomparable fragrance—not heavy like *L. auratum's*, but as fresh and delicate as that of heliotrope. So soon as the sun drops in the West, before even twilight has come on, this matchless perfume rises on the evening air in the "dewey light", and all the garden seems of an unearthly sweetness. I like these lilies planted above low subjects at the opposite ends of narrow beds; while in bloom they serve as accents, their slightly bending stems and handsome flowers clear cut then against green-sward. The play of light and shade upon such flowers is one of the most lovely minor sights to be seen in July. Occasionally four flowers open on the top of one stem—more often two or three. I am so lucky as to have about one hundred *L. Regale* in bloom this year; and never have I seen these squares of green turf so admirably flanked by perfect flowers as at this moment.

The elegance and charm of a little new Rambler Ghiselaine de Feligonde are beyond putting into words. The flame colored bud opens well in water and the variety of tones of color is remarkable in a cluster of say six roses, a few half open buds and two or three small ones still tight, but showing color. Three of the open flowers are pale

sulphur yellow with outer petals spilling well back. The newly opened have an enchanting pale copper which sets this rose apart; and the opened buds show the deep colored ter where petals are still folded, outer ones of the light copper as. The foliage is of a medium light green leaves more slender perhaps than on average rambler, flowers averaging eight and ten to the cluster.

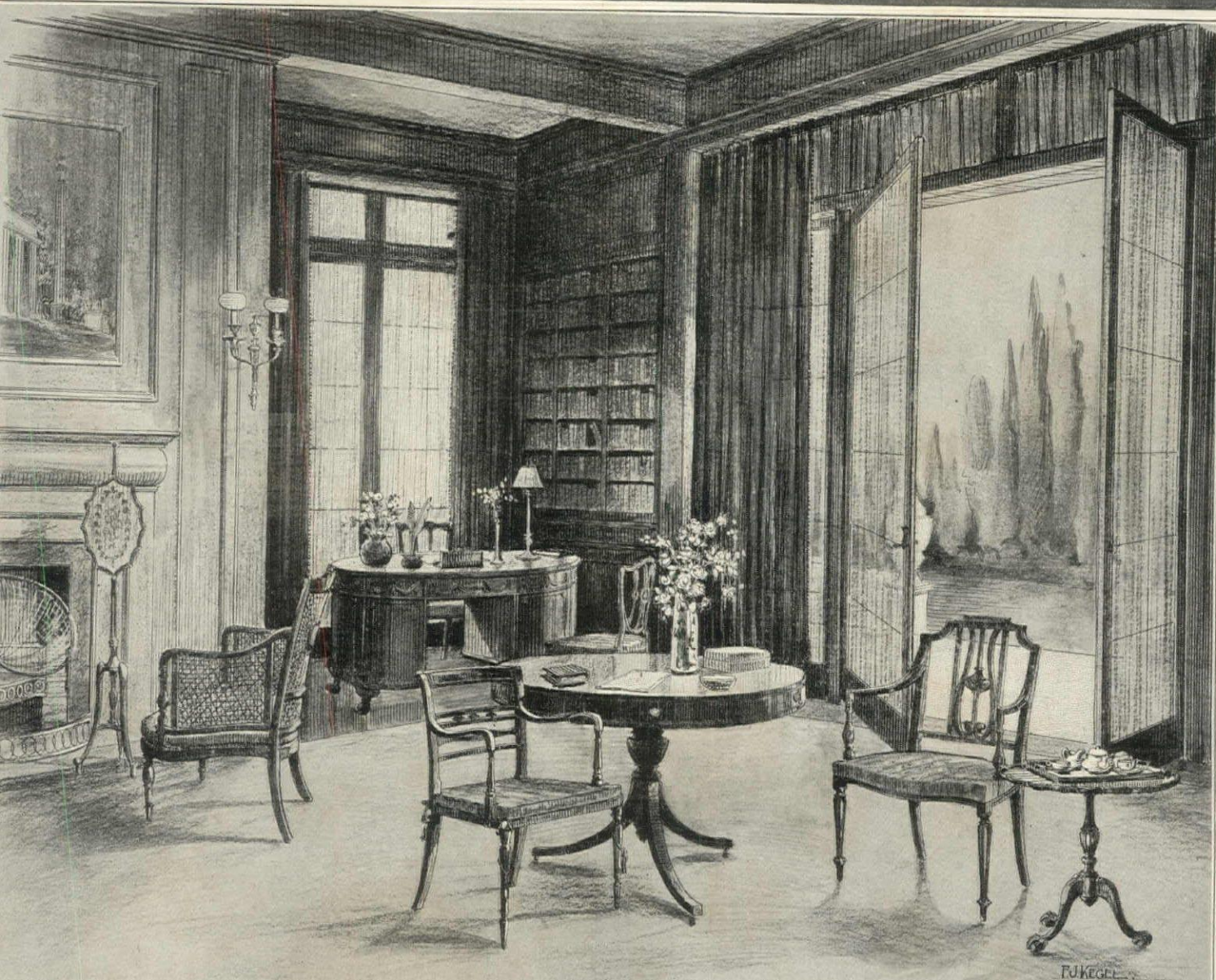
Against low clipped privet, delphiniums, taller than ever before, raised blue spires. In places Annchen Mueller or Ellen Poulsen dwarf ramblers forth sprays of glowing pink blossoms these melting into the pale rose-colored masses of Canterbury Bells beside the two most excellent near each other. As for heucheras (the only color on my garden this season, but so lovely flaming delicately about the darkest Sweet Williams, that I simply have leave them in the garden beds), have flowered in a manner truly impressive. I must conclude that too love space and air. There seemed to be no check at all from recent replanting; in fact, everything we moved has prospered under process. Even the one precious pair of *Delphinium Moerheimi* which was divided into four, with some hesitation sending up three white flower stems. Phlox Arendsii in its various soft colors of pinkish lavender and white, is now, July first, in full bloom and back of its rounded groups whitening the buds of the madonna held high on their tall stems. Still daisies are opening below, budding holly and some of those luscious petunias, known as Karlsruhe Bells are opening in secluded spots as if prove their August and September worth. Delphinium blight, which seemed to hover seriously over garden last year, has been gotten in hand now, thanks to the lime tobacco treatment recommended Miss McGregor of Springfield, Ohio.

### Dwarf Ramblers

It is seldom that I find myself in two opinions about a flower; but I hold concerning the dwarf crimson rambler rose. That harsh crimson, as difficult to place as the over-bright hue of *Azalea amoena* in spring, is painful to contemplate as its cluster take on the purplish hue which tells their end—that same crimson set near the violet *Salvia virgata nana*, becomes a crowning beauty on garden's brow. No finer perennial for late June in our latitude can be than this purple salvia. Entirely hardy, its inflorescence a multitude of upright spikes of small violet flowers it has the effect of violet velvet in certain lights. Its glory however reaches a great height when the dwarf crimson rambler neighbors it. These plants, happy lovers, seem made for each other. The rose and the salvia coincide in time of bloom. There is an agreeable contrast in the form of leaf and flower masses and no sumptuous velvet of a Venetian Doge could show prouder splendor of color than brought forth by this coupling of flower groups above green turf. I therefore recommend to owners of dwarf crimson ramblers the securing of superb perennial salvia to give measure and beauty to what is otherwise a troublesome possession in plants.







## The Galleries of Suggestion



MANY of the most delightful country houses in America are those inspired by the traditions of Georgian England.

About these dwellings there is an atmosphere of *livableness* typical of American country life today—well exemplified in such interiors as the sunny Morning Room shown above, its graceful Furniture of XVIII Century origin finding an ideal background in the broad casements looking out upon the garden terrace beyond.

That this interior, as well as others of like charm, may be reproduced within one's own surroundings, becomes obvious upon a stroll through the interesting Galleries of this establishment. Here one may acquire Furniture and decorative accessories tracing their genealogy to all the historic Periods—each object invested with the pervasive charm of Old World artistry, though by no means prohibitive in cost.

*De luxe prints of attractive interiors, simple or elaborate as desired, gratis upon request.*

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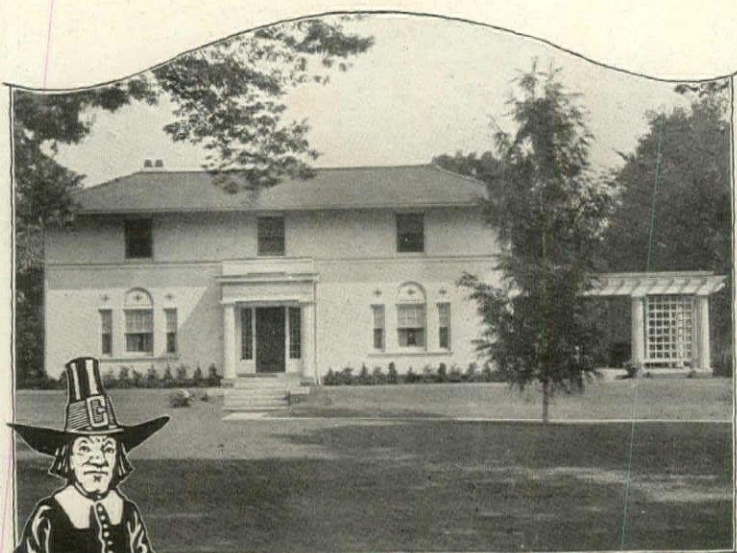
417-421 MADISON AVENUE

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# BAY STATE

Brick and Cement Coating



The fire,  
the north  
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ing car  
ta

## A Remodeled House in the Cotswold

(Continued from page 53)

beneath the dripstone, where the range of casements has since been replaced. The wholly new part of the fabric is the low wing at the left, set back from the road and parallel with the main body of the house. This addition accommodates the kitchen, pantry, servants' hall and servants' bedrooms.

The building of this wing made it possible to convert what was formerly the kitchen into a dining room (the room with the two mullioned windows facing on the road, to the left of the house door) and make the erstwhile living room (the part with one window to the right of the house door) into a spacious hall. This metamorphosis of living room into hall showed an appreciation of dignified convenience and comfort, and concurrently a refreshing disregard of the "efficiency fallacy"—that troublesome mania which so often possesses the ultra-modern, prompting him to abhor what he calls "waste room," and urging him to exact a visibly "practical" service from every cubic inch of space, until all sense of dignity befitting a gentleman's home is compromised and one's comfort imperiled.

The inside oaken shutters in the hall are modern, and the leaded glass in the casements is of recent introduction, but in this bit of restoration old Cotswold precedent was punctiliously ob-

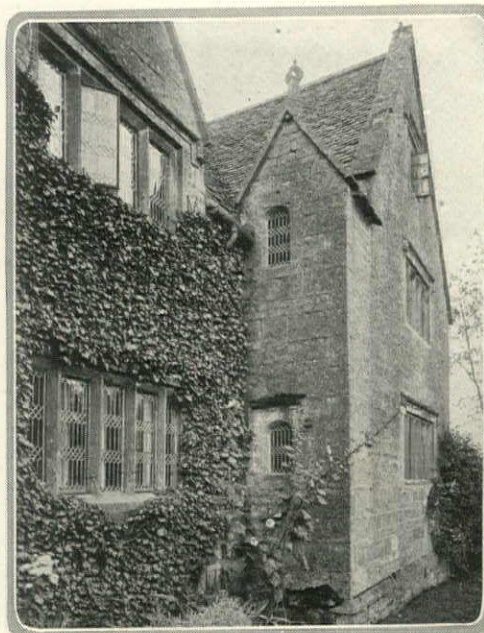
served. This item is extremely tant, for upon the nature of the depends much of the character whole composition. Seen from the lines of the leading give the openings a pleasing pattern with interfering with the vision. See without, they materially aid the carrying on a sense of the continuing the wall texture, which large glass would only unpleasantly in and mar.

The mullions and trims of the dows are of exactly the same s the walls and this, again, assists serving the general harmony of Other details worthy of special e tion are the doorway—which is the finest in the Cotswolds—the pierced finial atop the small g the jog of the road front, and t place shown in one of the illust

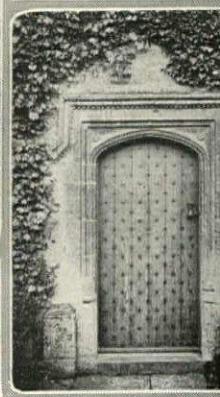
The doorway presents an ad instance of the fusion of style in that often produced excellent. The four-centred arch, with its and laureled spandrels, and th shaped dripstone with returne are reminiscent of Tudor Gothi the form of some of the moldi the little dentil course beneath t stone bespeak incipient Ren tendencies. The same fusion currents may be seen in the f The little pierced finial deserves

in passing for it is of a delightful me ornament common Cotswolds. The played with these and used them means of impartin sity and interest, withal a certain bli ness without any conscious levity or times sees indulged adays for the sam

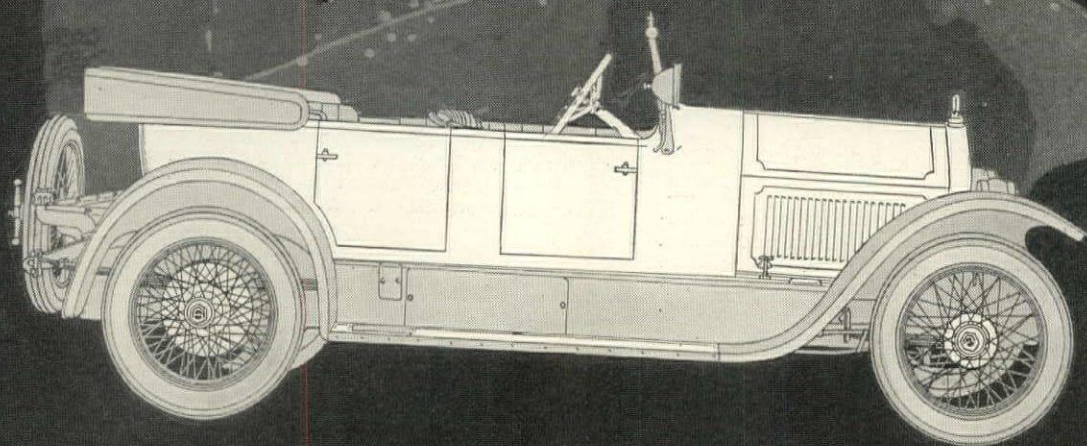
Considered in aspects, Orchard F satisfying embody architectural seem



The small gable with a pierced finial is a portion of the house facing the road. To the right is the house door







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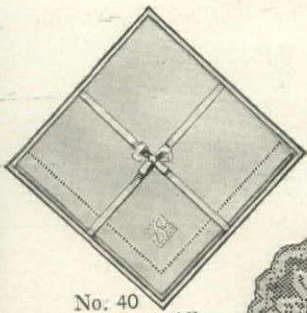
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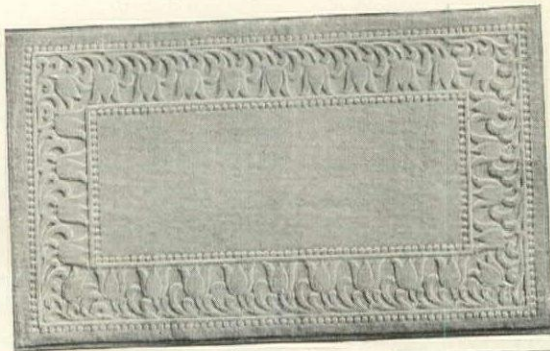


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Size 12x12 in.  
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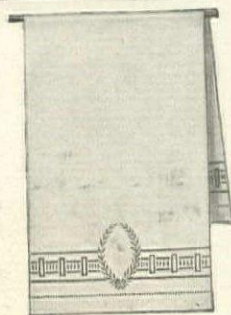
Sale List  
on  
request



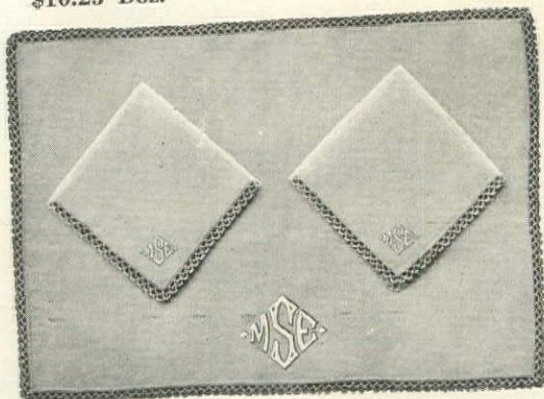
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*On the porch of Mrs. Charles H. Sabin's farmhouse at South-  
ampton, L. I., glazed chintz shades give a pleasant silhouette of  
color and design*

## Porches Inside the House and Out

(Continued from page 45)

color and type of floor. Everyone agrees, of course, that tile and brick floors need some sort of covering and even the painted porch floor is more livable for a rug or two.

One of the problems in furnishing an enclosed porch is the choice of curtain fabrics or fabrics for shades. One should have this protection against glaring light, and the colors on the porch will blend and become mellow when the sunlight is tinted by a fabric. Sunfast, which comes in a range of colors, is the natural first choice. Theatrical gauze with a wooly block fringe in rich colors is another non-fading fabric to use. Cretonnes and linens all suffer more or less from the temptation to fade, but if the price of replacing them every few years is not considered, they afford the widest range of choice and, when some of the upholstery is of the same linen, a pleasing harmony is given the porch. Roller shades of glazed or painted chintz have the merit of colorful silhouette. In choosing fabrics for the porch, do not hesitate at gay, full, rich, natural colors. Here is the supreme place for them.

In furnishing the terrace and loggia one may add wrought iron furniture to the wicker and reed. The old cast iron benches one used to find in cemeteries and ancient gardens have been

succeeded by delightfully light table chairs and benches of wrought iron with seats and panels of rattan. The tables are especially delightful with the dark blue and green marble tops supported by wrought iron legs. If marble is found too expensive, the top may be wood painted to simulate marble. One of the illustrations—Mrs. Otto Witt's house—shows a white marble garden table used on the terrace for dining. It fits in perfectly with the background of house and garden.

Creating a livable terrace for a city house that stands on a narrow lot fence in with high walls seems almost impossibility. Fortunately, in New York City developments where whole blocks of old brownstone houses are being remodeled, these fences and walls are being torn down and the area between the houses made a big garden. Where that is not possible one may apply such a simple treatment as suggested by one of the illustrations: a low wall encloses a brick terrace. The garden path is of stone laid with wide cracks for crevice plants. Herbaceous plants and low shrubbery fill the border on either side. Window boxes with vines, lattice on the walls, statuary all contribute their share to making a city terrace and garden a delightful spot for summer living.

## The Passing of the Ice Man

(Continued from page 64)

raises the temperature even in the magic iceless paradise, and therefore uses more electric power to keep the temperature down.

4. The best machines maintain the ideal and theoretical low temperature.

5. Expect service from the manufacturer.

6. It is best to have the gas air-cooled and not water-cooled because the introduction of water makes for the confraternity of gas and water—a troublesome mess.

7. Demand the temperature-controlling automatic device which starts the refrigerating when a temperature gets up around 39°, and cuts it off when the temperature is low enough to do its work. This saves electricity and wear and tear on the machine.

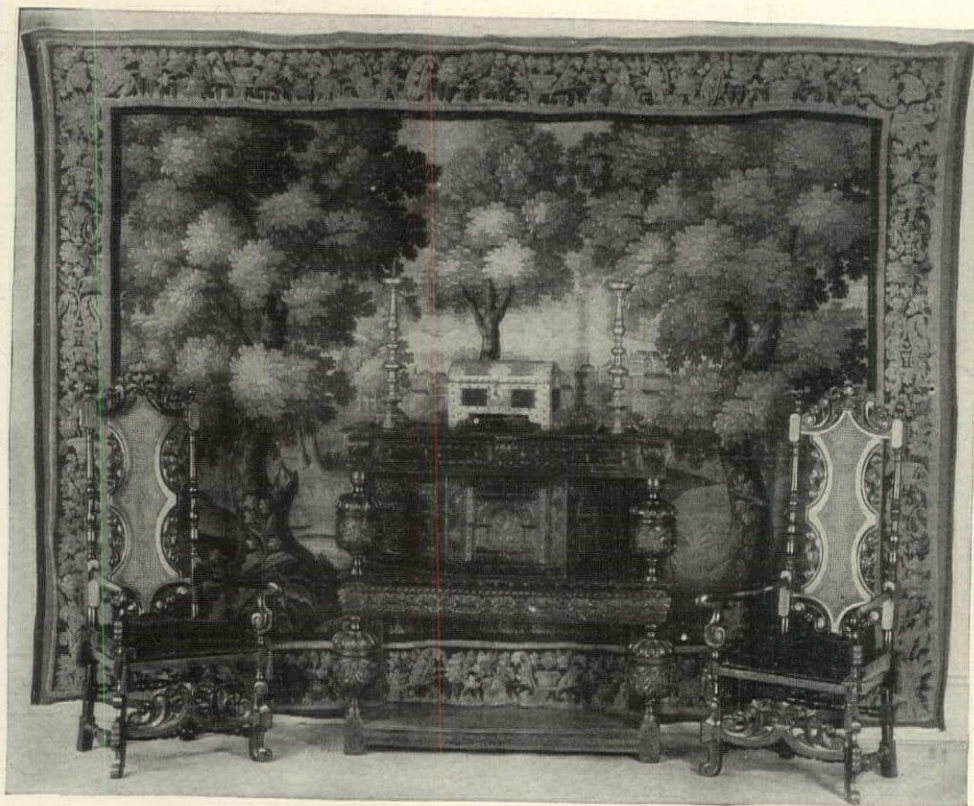
Some iceless refrigerators make little cubes of ice by putting trays of your favorite drinking water into the brine tank compartments. In these the temperature ranges from 20° to 27°. Desserts, too, can be frozen firmly and

surely when placed in these trays. The brine tank fits easily into the compartment of the well-made refrigerator. The brine tank, compressor, condenser and pump come in three sizes corresponding to an efficiency of making two hundred, three hundred, four hundred pounds of ice per day. Actually these three typical sizes of refrigerators can only store ice to the amount of one hundred and fifty, two hundred, three hundred pounds, a difference hardly allowed for melting.

The condenser, compressor and motor of some types of ice machines do take up any more space than the 30" x 16" x 18" high. This can be stalled anywhere.

When ordering an ice-maker for home refrigerator, it is well to measure its interior, regardless of its compartments. Get the width, depth and height and multiply them together. This gives the cubical contents and the manufacturer can then estimate as to the size and type of plant that you need.





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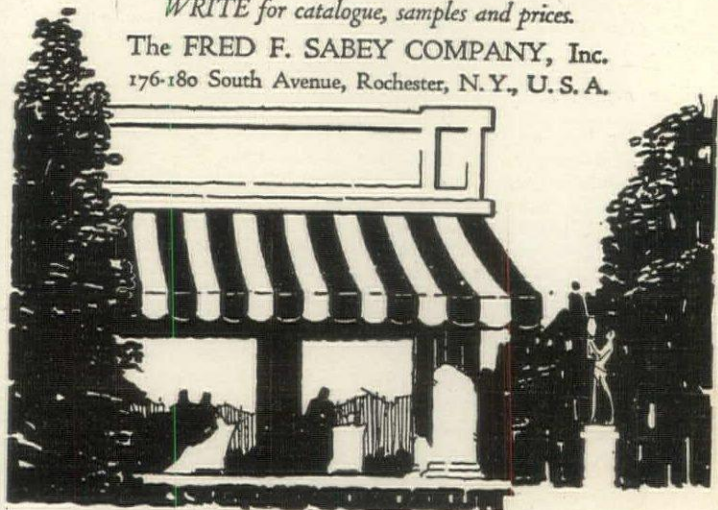
SABEY AWNINGS are made for homes of distinctive character—homes whose style of architecture is such that they require awnings

that will harmonize with the whole scheme of things. They are custom made and yet they are not "expensive" awnings.

The colorings of SABEY AWNINGS are exceedingly attractive and are so fixed that they will not fade. Sabey Awnings are made from an extra fine quality of canvas, stitched with the strongest, lasting thread, and mounted on frames of the highest quality rust-proof galvanized iron.

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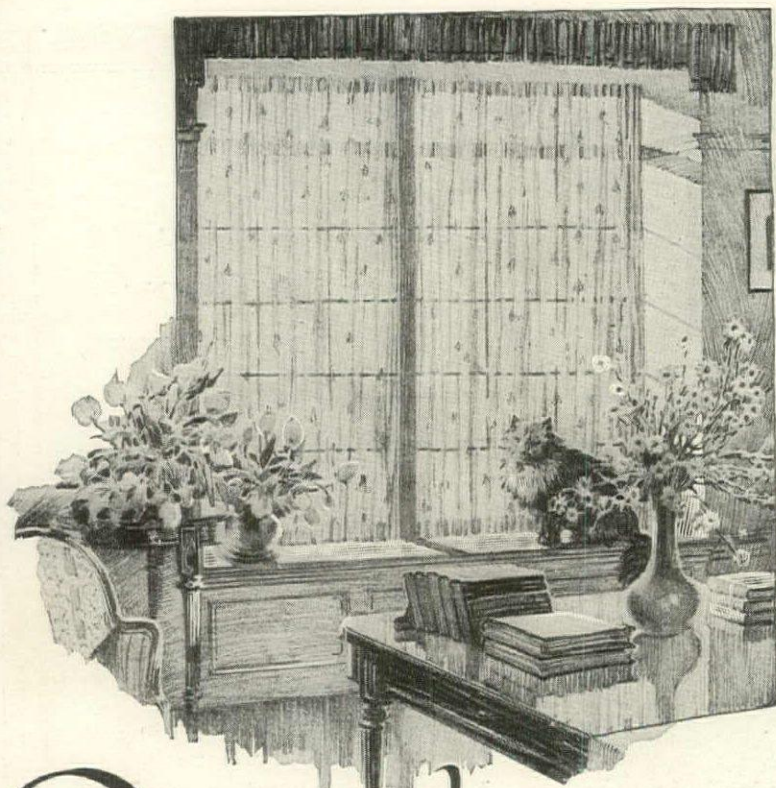
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THE ORINOKA MILLS, NEW YORK

## Water Gardens and Their Making

(Continued from page 33)

and cover it with sand. Fill the bowl with tepid water, and when it becomes clear, drop the seed upon the surface of the water. It will sink when wet, and sow itself naturally.

In a week a little sprout will be seen rising from the earth; in another a leaflet will appear; and during the third week you may expect to see the first tiny pad make its way toward the top of the clear water. If the plants become too crowded, move some to other bowls. If they are sown early in February, they will be ready to set out by the middle of May, and by mid-summer will delight you with their bloom. The seed of the tender varieties should be used for this purpose, especially that of the *Nymphaea Zanzibarensis*.

When the time comes for planting the garden—which should not be until all danger of frost is well over—each plant should be set in the box or compartment provided for it, and the earth entirely covered with white sand. This ensures clear water. The pool should then be filled. Although every water gardener will warn you of the danger of chilling the lilies by placing them in too cold water, my experience is that, if a warm day be selected and a garden hose of moderate size be used, the growth of the plants will not be interfered with to any appreciable extent. But do not set them out too early.

The plants put in, your work in the water garden is at an end. You need only visit it each day and see what surprises it has in store for you. It needs no weeding, no cultivation, no care. And there is a fascination in seeing each bud, as it is formed, rise upward through the water, and each faded blossom sink back to the depths again, in seeing the actual "working" of the lily plants.

Lilies, as must be taken into consideration in planting them in a natural pool, or in one formed from a running brook, require stagnant or nearly stagnant water. If, in an artificial pool, a fountain be introduced, it should not be permitted to run over much. This does not however, mean that the pool must become covered with algæ, or serve as a breeding place for mosquitoes. The presence of a few goldfish will always keep it clean and fresh. The lonely two that you first put in—two goldfish are enough to start with in any pond, unless it be a very large one—had evidently never seen anything larger than a bowl, before you poured them into your garden out of a tin pail, and were obviously greatly taken back at first. In a few days they came up for crumbs as cheerfully and retired to the depths as quickly, however, as if they had lived there all their lives. And before the summer was over, wherever you peered through the lily pads; you were sure to catch sight of some of their numerous descendants.

### Tender and Hardy Kinds

Tender water lilies are usually considered superior to hardy ones for cultivation. They are larger, more quickly growing, and on account of their habit of growth, each flower rising well out of the water, are preferable for cutting. There are two varieties, the day and the night blooming. On the other hand, without skilled assistance it is almost impossible for the amateur to carry them through the winter.

In my experience, the hardy varieties are perfectly satisfactory. They are beautiful, and quite rapid enough of growth for any pool which is not very large. They do not harrow the feelings of the lily enthusiast by dying each year at the touch of frost. If their roots be not actually frozen—which can

always be avoided by deep planting—they withstand any ordinary conditions. The hybrid varieties are easier to care for than the tuberous and the *odorata*, which are strong growers and require watching lest they crowd the others.

Hardy lilies are to be had in all colors save blue, and it is well to secure this color by the purchase, each year, of the tender *Nymphaea Pennsylvania*. This is a very fine shade of blue, and a strong and rapid grower. It establishes itself quickly, blooming profusely and at once until the weather becomes cold. One plant, in a small pool by itself, is a joy to the eyes all summer.

Mrs. Edwards Whitaker is another lovely blue tender *Nymphaea*. The flower is borne on a stem a foot above the water, and often attains a growth of 13" in diameter. It remains open a day, and is very fragrant.

The *Nymphaea Capensis* and the *Nymphaea Zanzibarensis* are other good blue lilies belonging to this class. The flowers of each are some 6" across. The *Zanzibarensis* may also be had in pink.

### Night Blooming Nymphaeas

The night blooming nymphaeas open early in the evening and do not close until the day is bright. Everyone knows how much sweeter the perfume of the garden seems by night than by day, and the water lily pool is no exception to the general rule. At night nothing more beautiful than a white lily, which the *Dentate superba* is one of the finest. There are, however, very beautiful red and pink varieties, notably the old and well-known *rubra rosea* (red) and the rose pink *Bissetti*.

Among the hardy nymphaeas, the *Engenia De Land (odorata)* should be mentioned, with its great floating flowers of deep pink. Paul Hariot, the bloomer of which are originally yellow turning to pink as they grow older, almost produces the effect of blossoms of three colors—yellow, pink, and shaded—growing from one plant. The *marliacea chromatella* is one of the best of the yellow lilies, which are, perhaps the loveliest of all, with its stamens of dazzling orange; while the *marliacea rosea* is an equally striking flower of deep rose. For the sparkling whiteness which cannot be surpassed, although from habit we are apt to consider it inferior to the more uncommon pinks and blues, comes the *marliacea alba*, one which really can hardly be improved upon—the *odorata* variety of our native lakes. The free blooming *Robinsoni* and the beautiful shell pink *Willisii* Doogue are also good.

For small gardens particular mention should be made of the dwarf lily. The *Nymphaea pygmaea* is the smallest water lily grown, and perfect in miniature. The blooms are from 1 1/2 to 2" across, in white or yellow.

The real glory of the water garden, however, is not the lilies, perfect though they are, but the *nelumbium*, or lotus. It is impossible to say too much in praise of these flowers. They are perfectly hardy like the hardy lilies, the roots be not frozen. They require very rich soil, but beyond that no care. The large leaves, which stand several feet out of water, in color are a pale-green, upon which drops of water roll about like globules of mercury. The enormous blossoms which are borne upon stems sometimes 4' high, are pure white in color with an extraordinary yellow seed pod in the center. The *Osiris* and the *speciosum* are good varieties, while the *album grandiflorum* is an excellent white. There are a some double varieties, notably *Pekinensis rubrum plenum*.

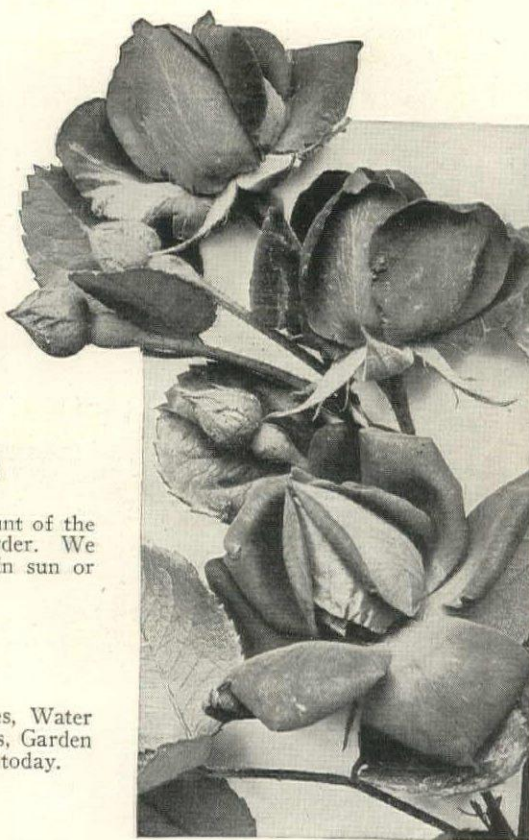
(Continued on page 80)



*Gorgeous New Climbing Rose*

# Paul's Scarlet Climber

**W**ITHOUT question this is the most important addition to our list of Climbing Roses in many years. No other Rose in any class can compare with it for brilliancy of color, which is a vivid scarlet that is maintained without burning or bleaching, until the petals fall. The flowers are of medium size, semi-double, very freely produced in clusters of from three to six flowers each on much branched canes, the plants being literally covered with flowers from top to bottom. It is of strong climbing habit and perfectly hardy. This Rose has been most highly commended by the English horticultural press. It was awarded a Gold Medal by the National Rose Society and an Award of Merit by the Royal Horticultural Society of England, and was also awarded during the summer of 1918 the much coveted Gold Medal at the Bagatelle Gardens, Paris. Extra strong two-year-old plants, \$2.00 each.



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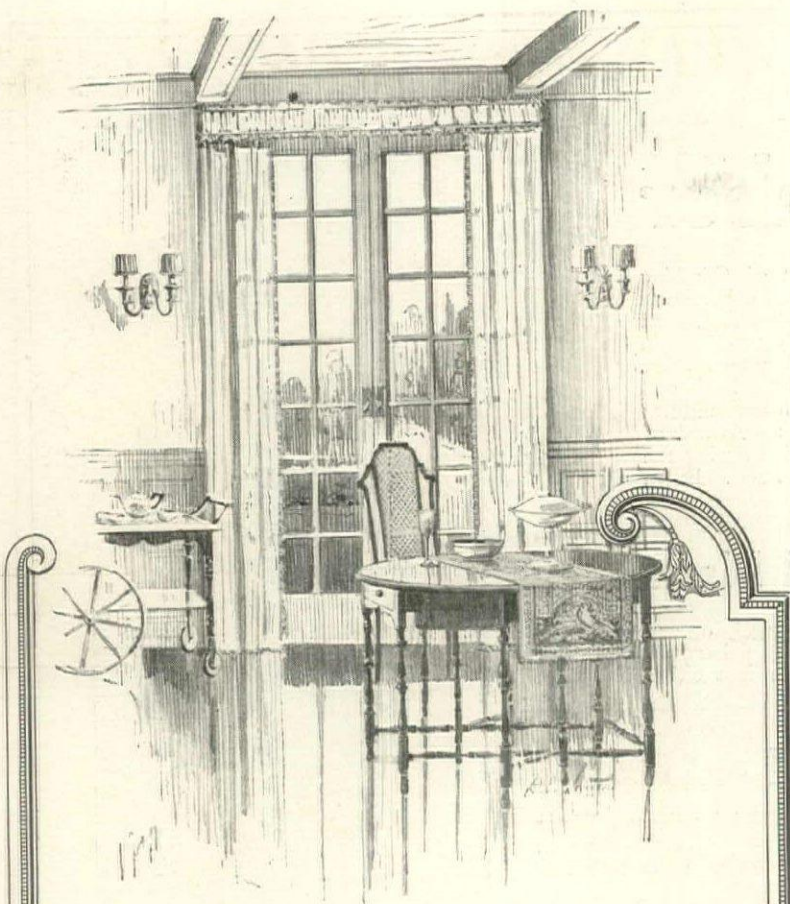
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## Water Gardens and Their Making

(Continued from page 78)

The Victoria Regia, though interesting, is not adapted to the average water garden. The enormous size of its leaves makes it impossible of culture, save in large ponds, and even where space is available, unless the summer be very hot, it is possible to care for it tenderly without the reward of a single bloom. It is, of course, not hardy.

Of other plants suitable for the water garden or its vicinity, there are still a few of which mention should be made. The *Eichhornia crassipes major* (water hyacinth) floats upon the surface of the water and does not root in the soil. The blossom is lavender, and in form somewhat reminiscent of the ordinary hyacinth. One or two of these plants are all sufficient, as they multiply so rapidly that they tend to become a nuisance. Three plants were once put, in May, in a pool about 8' by 16'. In September I have pulled out enough of them to make a heap some 2' in height and 3' in diameter—and left an abundance in the pool. The plants are rather decorative, however, if one can harden one's heart and take them out ruthlessly.

The water poppy (*Limnorchis Humboldtii*) is an attractive little plant, the bloom of which somewhat resembles that of the California poppy.

The *Myriophyllum proserpinacoides* (parrot's feather) is a very luxuriant growth covered with masses of feathery foliage. In the case of a water garden composed of sunken tubs, this plant is useful in hiding the unsightly rims of the tubs. It is a prolific grower.

In connection with the pool, the different varieties of iris are pretty and appropriate, as well as our own wild cardinal flower (*Lobelia cardinalis*). The *Cyperus papyrus*, which sometimes reaches a height of 8', is also worthy of

mention. The hardy bamboos, which reach a considerable height, and which in addition to their decorative quality make a pleasant sound as their branches rub together in the wind, are valuable from an ornamental point of view, act as a windbreak. The hardy grasses such as the *Arundo donax* (Giant reed) and the *Erianthus ravenne* (Parrot grass) should not be forgotten, where place should certainly be saved for the hibiscus or giant rose mallow, which brightens our country marshes in August, and which well repays cultivation.

Wintering? If your pond is natural plant deep and do no more. If artificial, do not empty it. It should be covered with a double platform of boards, over which is spread a loose stable litter. In spring, when all danger of frost is passed, this cover should be removed and the pool emptied and thoroughly cleaned. The water which comes from it will, diluted, be an excellent manure water for your garden. For this reason I have not thought necessary, as do some other water gardeners, to suggest plans for an elaborate system of drawing off the water of the pond, and for filling it again. Every gardener knows the value of manure water, and here, each spring, is as much as you can use of this excellent fertilizer ready to hand. It should be baled out in pails, the pool cleaned and fresh water put in by the bucket with little trouble, and with the additional advantage of less original trouble in the building of the pool. The garden, by the way, will be found to keep perfectly sweet and fresh, and flowers to bloom better, because undisturbed, if the pool be cleaned but once a year. And when the garden has again, you need only wait for a little enjoy it for another summer.

## The Natural Positions of Furniture

(Continued from page 57)

always useful, not only as a receptacle for gloves, mufflers, etc., which have the knack of getting lost if kept in the coat closet, but will form an interesting feature against an otherwise blank wall space and at the same time give an opportunity for color through the medium of a vase of flowers on the top or a picture hung above. Even both may be used if the subject of the latter is chosen accordingly. If space permits, group the furniture so as to form not only a place of reception but a living hall in which one is tempted to linger in comfort. By so doing an extra room is gained from a space that is otherwise merely a passage.

The one room in the average home in which we find the greatest number of errors in arrangement is, strange to say, the one mostly in use—the living room. This generally contains a fireplace which, still using our illustration of comparison, is the climax of the chapter. This is often seen with a large settee in front backed by an equally large and absurd table. A variation being two smaller settees, one on each side of the fireplace at right angles to the wall with a group taking the place of the large settee and table. The consequence of such an arrangement is that people, especially in cold weather, form a restricted crowd around the fire to the elimination of the rest of the room. It should always be borne in mind that every part of a room is for use and furniture should be placed accordingly but at the same time no group or piece should detract from the usefulness of another or dominate the room. The placing of furniture in a room of this description should be so schemed that as many people as possible

can see the fire, at the same time leaving logical avenues for traffic. Perhaps the room has a dark corner—not take advantage of this to that which will be most often used in the evening when artificial light is necessary, as for instance a collector's or table or a cabinet? A window should have a beautiful view; then place conveniently one or two comfortable and a small occasional table by means the group itself invites one to sit down, and enjoy the scene.

Another common error is in locating the writing desk or table. This is placed facing the light which is trying to the eyes especially in bright weather. Why not place that the light falls from the left is often possible so to arrange it the writer sits with the back toward the wall. This is not only more comfortable, but at the same time gives a sense of privacy.

A corner is also an ideal position for a grand piano, thus allowing the waves to be directed immediately toward the room instead of being deflected by a wall, as is often the case.

To illustrate more fully the furnishing of a living room, two deductions are here given. In each of these rooms strict conformity and elegance have been observed between furniture and decoration, but the keynote is simplicity, and an atmosphere of invitation and comfort is manifested.

Of all the rooms in a home the living room is of necessity the most conventional, not only because of its general planning but of its use, for large and increasing number of

(Continued on page 84)



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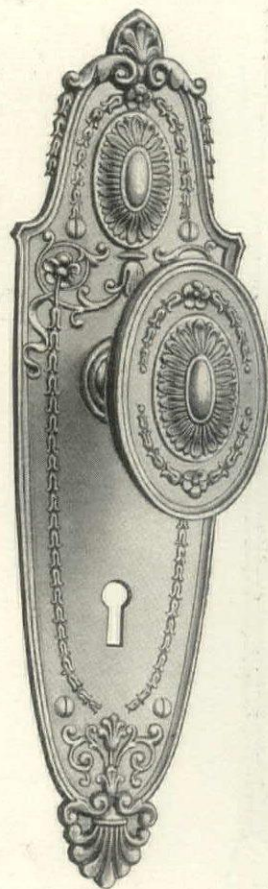
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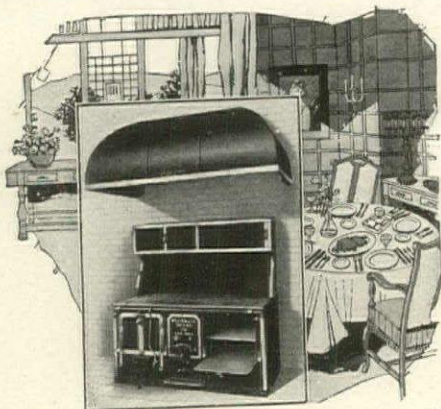
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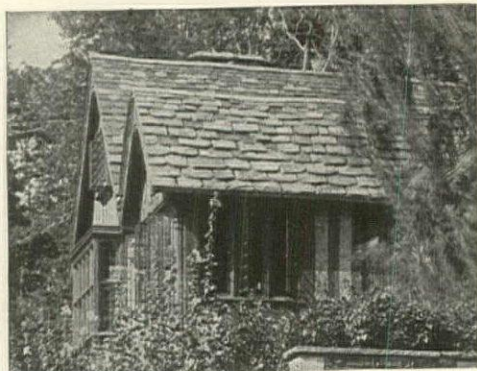
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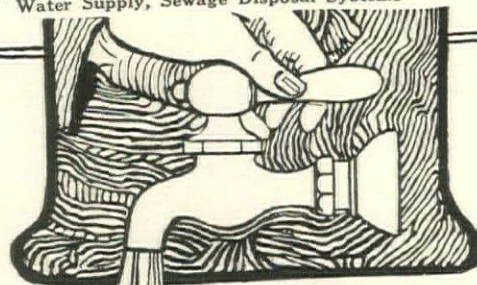
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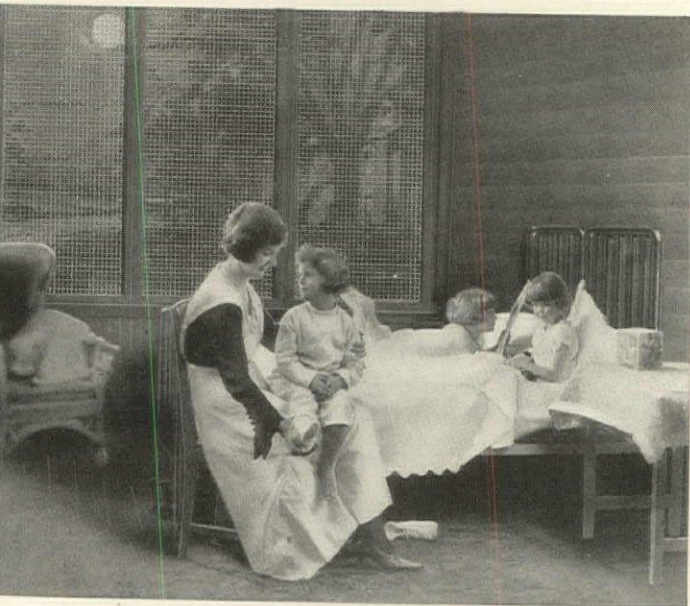
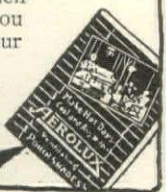
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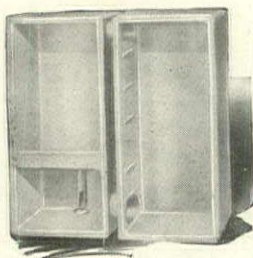
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THE dining room is the sanctum of the household gods, the real heart of the home. There the service, appointments and food bespeak the true skill of the hostess. The things that meet the eye may all be perfect of their kind.

But behind the scenes complete success may hang in the balance. If the food has been robbed of its full savor by imperfect refrigeration, or slight uncleanness has added its subtle, tell-tale flavor, then the hostess has not done justice to herself.

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# JEWETT

SOLID PORCELAIN REFRIGERATORS

## The Natural Positions of Furniture

(Continued from page 80)

this room faces the garden over which a great amount of care is generally expended. Why not, if numbers permit, place the dining table over towards the window, where the meal is made even more enjoyable by the pleasant proximity of flowers and landscape work? If breakfast is also taken here it is surprising what an effect on one's mental attitude is created by such an arrangement. The setting can often be enhanced, if one has sufficient ingenuity to take advantage of the garden water supply by constructing a fountain by or near the window. There is a peculiar charm in the music of running water.

In bedrooms one generally finds that the arrangement of furniture, especially the beds, is more or less governed by the plans for which the architect is mainly responsible. Consequently, when a new home is being considered, a careful criticism of plans before acceptance will give the owner a greater opportunity for a satisfactory solution. It is always best to avoid these conditions which compel placing the beds so that they directly face a window. In the case of the single bed, this can often be placed lengthways against a wall. It will be readily appreciated that such a position will give a much larger clear floor space with the opportunity for placing a convenient reading table at the head of the bed together with an armchair. An added advantage is that in smaller homes, when space for a boudoir

is lacking, the atmosphere of one easily created by throwing a couch over the bed during the day and using it as a day-bed, distributing the rest of the furniture accordingly. The position suggested previously regarding the dining table is equally true in regard to the dressing table, with the exception of placing the chair with its back against a wall. The ideal place for a dressing table is across one end of a room so that not only the face receives light, but also the reflection in the mirror. If one possesses a chaise longue, be careful that its position is such that the light reaches it from the head slightly to one side. Nothing is more tiresome than to have an article of furniture which one uses for any purpose of reading or writing placed without regard to light.

It is impossible to give precise rules for the placing of furniture, owing to the fact that all circumstances are governed by constantly varying conditions, but it is a matter not merely of taste but of precise logic. Every article of the equipment of a home should have a reason and a purpose. Just as the kitchen utility is made the first consideration, so in every other room the furniture and its disposition should be primarily considered from the point of view of usefulness; no article should have a place without a purpose. From this starting point proceed to the present development of domestic

## The Care and Propagation of Conifers

(Continued from page 65)

an individual, carelessly placed in the midst of hardwoods, is out of place; it seems forsaken and is not effective. An entirely different picture is produced when conifers are placed in groups or when a few of them stand alone. Then their imposing and effective decorative qualities are brought forth. The effect is heightened when they are grouped together; in fact, they are especially adapted for this sort of planting.

Many enemies must be fought and overcome by these trees in the garden. Dust, smoke and gases which are liberated from coal only too often suffocate them. During the winter they are easily damaged by a heavy snowfall collecting on the branches and leaves. When these trees have damaged or broken shoots, a branch from the highest lateral shoots may be bent upward and tied in place. This will develop into a new vertical shoot.

All conifers should be transplanted with the root balls intact, after which they are to be generously watered. The most favorable time for planting is August and September, but they also can be transplanted during the months of April and May. The holes in which they are to go should be made relatively deep, but manure of any description is undesirable, and fresh manure is distinctly harmful. If the soil is to be enriched, humus should be added. The roots are not to be cut back, and only those that are damaged are cut off.

As a rule conifers are propagated through seeds, but it is also possible to make cuttings when young shoots are taken. Cut off a twig near the stem, place it in damp sand, keep well shaded and cool with the soil sufficiently moist. Better plants are secured through seeds, but these are often not capable of germinating. This is especially the case with the pines. Germination can be hastened by a careful treatment with sulphuric acid. The age of the seeds has much to do with the ability to germinate. Those seeds which germinate with difficulty often remain a year in the soil and germinate in the second

spring. On seedbeds the seedlings suffer from parasitic fungi so that as high as 50 per cent are lost. Those which are sown in the fall and planted in seedbeds containing sandy soil and protected on the surface by a layer of straw.

The grafting of young pines can be carried out in the open or in trees stand in the garden or the greenhouse. They must be grown in flowerpots and have good root systems. Here it is very important to graft related species. *Pinus* is grafted on *Pinus*, *Abies* on *Abies*, *Picea* on *Picea*, *Thuja* on *Thuja*. When the coniferous trees have needles standing in pairs, they are grafted on *Pinus silvestris*; those with three needles in a bunch, they are grafted on *Pinus strobus*. Those species which produce needles in bunches of fives, they are grafted on *Pinus strobus*. The leaved *Abies* are successfully grafted on *Abies pectinata*; for those that are leaved, stocks of *Abies nordmanniana* are used. The most successful time for grafting is September and October.

The stock should not be older than four years, and the scion should be young, contain many needles, and be hard wooded. The stock is cut on the side and a triangular piece about an inch long taken out. The scion is cut so that it fits snugly into the cavity, touching bark; then it is tied in place but not too tightly, with cotton thread. It must be observed that the scion must not be any thicker than the stock, and that the scion is grafted as low as possible on the stock. The grafted scion should be kept either indoors or in a glass for a few months. It should be kept too damp nor the air too dry.

When the scion begins to grow, the plant should be slightly aired and gradually hardened. At this time the branches are removed one by one until none remain.

The "bandage" remains on until the scion has made a strong, vigorous shoot. The spring of the following year should see the grafted conifer planted to the open.



# Individualism~ in Good Furniture

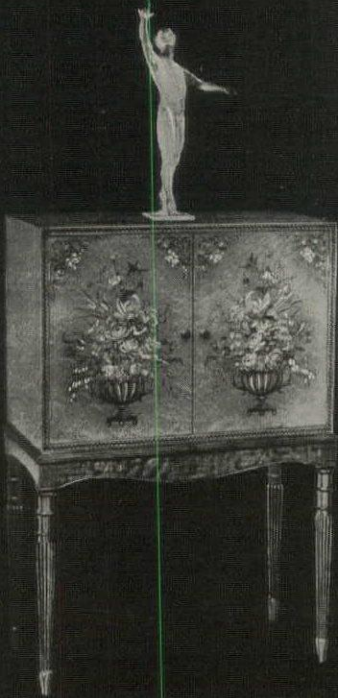
—is completely satisfied by this mahogany and maple Sheraton cabinet with in-laid border and exquisitely hand-painted doors. The interior contains sliding trays, which suggest its use as a music cabinet, linen chest or chiffierobe.

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Incidentally, prior to coming uptown, some rather unusual purchasing opportunities are presented and discounts of 10%—20%—30%—40% and 50% are offered on all Ovington wares.



The new Ovington building is at 39th Street and Fifth Avenue, diagonally across from the Union League Club.

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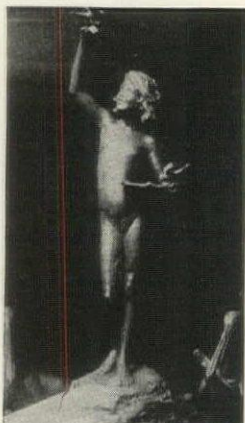
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McGibbon & Co.

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NEW YORK CITY  
One Door from Fifth Avenue





## Books for the Guest Room

(Continued from page 41)

topic; you drag it into the small talk, you have rubbed the book in with the lather while shaving; the subject glows with the suffused tint of your cheek, even though it might be rubbed off. You think you have discovered something to talk about, but in reality your hostess has "planted" the book in your room for a purpose. She has just been to hear Chesterton lecture, she has just met Leacock, she has just heard from an English friend about the League of Nations, a relative traveling in Japan has written her "the truth" about the future supremacy of the Pacific—the tell-tale marks are on your book-shelf, though they seem to be gathered casually.

*Unappropriateness*

There is a danger, of course, in trying to be too impressive in the guest room. Somehow Wells' *History of the World*—the much-talked-of "Outlines"—is not out of place: here is an historian who writes like a novelist; it's a book everyone should at least touch. Then Keynes' "Economic Peace" gives an "I've been there" lightness to the subject, and your hostess has marked it here and there for her club paper on current events, and it is essential that you tell her how interesting her pencil cullings are. But in the bedroom it is just as well to remember that you don't wish to solve problems; you are no longer a citizen, a social reformer, a philanthropist—you are just human, and you slip out of your social self into your dressing-gown. All evening you have been pinched in your tight-fitting fashion—now you are in a flowing state of airiness, in no mood for the encyclopedia. The arms of Morpheus suggest literature that appeals to the emotions.

If you are by the window seat, overlooking the garden, book-shelves should be within reach; the misty colors of night, the moonlight, the fragrance draw you toward small volumes—selections from the poets, anthologies old or young. Personally, at such moments, I like to come across odd assortments of essays: it may be a chance meeting with Vernon Lee's "In Praise of Old Houses" or Pater or Patmore, with a chance to turn to Agnes Repplier and Katherine Gerould and the genial Dr. Crothers. If you must have the truths of life in the week-end guest room, they must sit lightly on the eyelids. That is why every visitor is sure to run across Marcus Aurelius, Epictetus and Emerson in "nugget" form. One likes in the quiet of one's room to be hit lightly by profundity. Besides, small books make less noise and are less likely to waken you should they drop from your hand as you try to read.

And a book may mar the pleasure of your dreams, if you have no care in their choice. I recall a week-end spent with a Scotch friend of mine—an elderly man who was spending his odd moments in compiling a monumental work on the druidical remains of the British Isles. Near my bed was a cumbersome volume on the subject,—a hard granite pillow for me to go to sleep on. I was awakened with the thought of obelisks falling on me. Another week-end host left me Euripides in Greek, though I could not read it, and Freud on psychoanalysis, which enlightened me so that I began to fear it was improper for me to sleep at all. At another friend's, I made my first acquaintance with the "Later Letters of Edward Lear", and these set me to looking whether by chance a volume of the Nonsense verses were around. For you may be sure that in the majority of cases the friends who visit you have a touch of the child still left in them,

and Maxfield Parrish's "Arabian Nights" pictures or Arthur Rackham picture books—especially his Grimm's *British Ballads*—will amuse you. member, there is a danger of boring your guest. I recall another hostess mine who used to catechise me about the latest things I had read, and to crush me with an "Oh!" if I did not.

There are week-enders and week-enders; these variations require a selection of the books in the guest room. For example, I can imagine one's daughter, Julia—with a displacement of two hundred pounds—requiring careful arrangement of the book-shelf. Perhaps you will have to give up your own room to her, for it is on the side of the house where the sun does not shine too brilliantly at six o'clock in the morning, and where the birds are crept enough not to chirp her away. A yellow novel is a red rag to her; she has sent you Uncle John's copy of Keble's "Christian Year", and has earthed from a garret her own copy of Mrs. Gatty's "Parables from Nature". I always, as a boy, shied at special week-enders with an uncle who gave Cobbet's "Advice to Young Men" and Smiles's "Self Help".

There should be good taste, not only in taste, in filling the book-shelf in the guest room. I recall that one of my hosts had on a table near the window a Royal Worcester vase, with a design of dancing daffodils in it. He selected a book to lay at this shrine of harmony both in binding and in content. I don't believe in ordering a shelf of red books or blue books or green books, as I know some do, who have the foot shelf habit, but I do think that a selection of bindings are a tonic to the eye.

I am a believer, also, in catering to the "bold bad butterfly" spirit of the guest. I have a sprinkling of those perfunctory books not spoken of in society, but eagerly devoured in privacy; a stray collection of the "Decameron" may still bear the tell-tale mark of a hairpin still remains where it was snooped between some uncut leaves. Such a mood one is ready for any unusual experience—all the circles of Dante's Purgatory—Francesca, Paul and Francesca, Tristan, or Fiona Macleod—such a night no priest is more welcome than you to listen to a tale of sin.

*Placing the Book-Shelf*

Now, where shall the book-shelf be placed? If the bed is close to the wall, then there can be built a cupboard or carved closet, and much as a gluttonous sailor in his bunk, you can run among the books without exertion. If the bed is between windows, the shelves may hug the sills on either side. A reading lamp is hung just so, or just so near your elbow. But I have a warning: the lamp still alight at six o'clock, when a flower petal, blown from the vase, awakens me and only stirring thing in the wide, wide world outside or in.

Some little attention, these things should be paid to the political opinions of your visitor. I can't imagine a Republican pleasant dream having at his bedside a volume of Woodrow Wilson's Addresses; nor would a Democrat have sweet repose on the explanations of Article X. But I believe that "Letters to His Children" by the late President would be good entertainment for anyone. I believe Charnwood's "Lincoln" would go well side by side with Drinkwater's play. Such are the diplomatic considerations of week-enders.

Now, if you have a particular  
(Continued on page 88)



## BOHN

SYPHON REFRIGERATOR

THE lustrous white porcelain steel lining, the unusually efficient insulation and the Bohn syphon system of air cooling in the

## BOHN SYPHON REFRIGERATOR

have given it an indispensable place in the modern kitchen.

The words, "I have a Bohn Syphon Refrigerator," so often heard are always accompanied by that thrill of satisfaction that comes with the pride of ownership.

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## A New Hint on Overcoming Radiator Obtrusiveness

In a recent issue of Country Life, there was a delightfully informative article, filled with interesting suggestions on overcoming radiator obtrusiveness.

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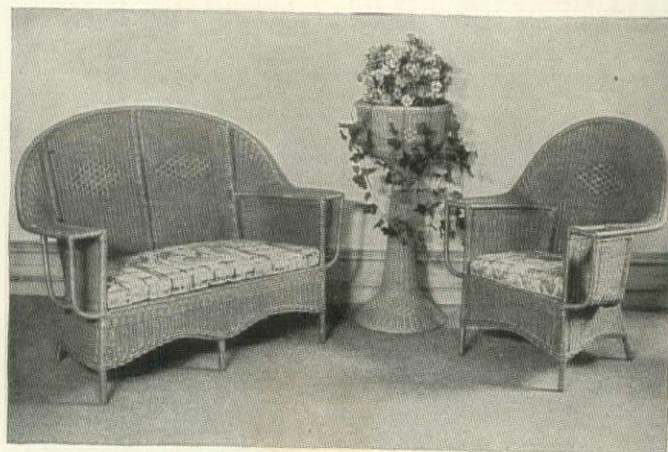
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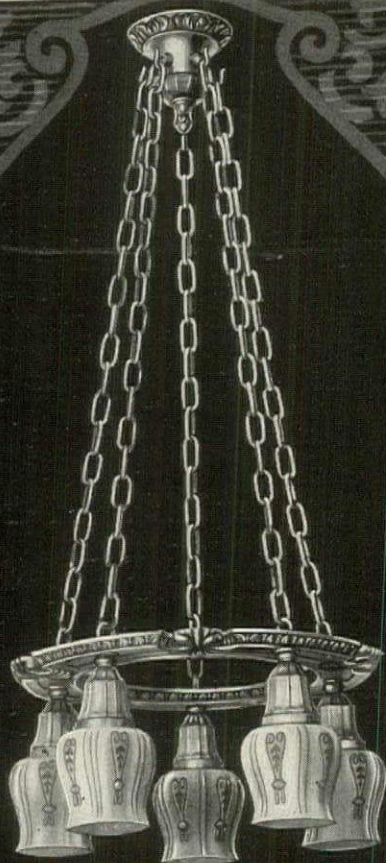
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No. 712

## Books for the Guest Room

(Continued from page 86)

tractive guest room,—if in a way you are a collector, both for the city house or the country house, it is never out of place to have a book on period furniture somewhere around. Dyer and Teall, modern tyros on the subject, will hold your interest, and if you read about colonial bedsteads before retiring, you are likely to note the style of the one you have just slept in while putting on your shoes in the morning. It's almost an insult to your hostess not to comment on the Sheraton four-poster!

Personally, I should like as much variety in my room as possible. If you must have Tagore's "Gitanjali" there is no reason why you should not also have the ginger flakes of Arthur Guiterman's "Chips of Jade" and "Bettel Nuts"; if you have Galsworthy's "The Dark Flower", there is no law which prohibits the inclusion of "The Little Flowers of St. Francis". In other words, give your guests latitude, not platitudes. I could stand as good cheer Masefield's poetry, especially his "Reynard the Fox", because I love the passing squire element in life which suggests

village types and broad fields for chase. The "hunting we will go" is disappearing; and even in our modern bachelor quarters, the sporting ture, if it is there, is a tradition of a decorator, not a taste. I want a sprinkling of novels—a romantic a rattling tale of the sea by Conrad Jacobs, something that goes rapidly pushed by interest.

For the truth is, we don't go away week-ends to do much reading. It is the car calling, the golf clubs in the hall downstairs—or there is a t across country. The guest room shelf should be a cracker jar of literature,—just for a bite here, and I have a nervous friend who calmed by "The Education of Adams"; I have a calm friend who made nervous by Sir Oliver L. "Raymond". One cannot sleep reading a ghost story, another c stay awake if she reads poetry at. Seriously, this is a subject to be seriously. I have only suggested it but the next step in the study of decoration is books!

## Furnishing the Summer Farmhouse

(Continued from page 55)

meet in the same room, they will settle into a pleasing composure. Well-born pieces of furniture, like well-born persons, usually agree in assemblage. They give a peaceful impression at least. If their stories are vastly different they tell them with such soft unobtrusiveness that the place they meet knows no discord. Do not be afraid that the William and Mary dresser will curse the exquisitely shaped chair signed Riesener. One may talk of Dutch William and his tulips, and the other of the frailty of Jeanne Becu, but they understand each other's language. Neither will the straight, eight-legged Sheraton type sofa, where two or three friendly souls can sit so comfortably, want to be disparaging about the fatter turned legs of the Queen Anne walnut stool opposite.

Generations come and go and houses gather the fruit of their expenditures. Where there is fine feeling for furnishing

Time breeds harmonies. Country rooms should suggest to the chance-tant that a host of charming have flitted through them.

If making a strange place one's and striving for that caressing, quality beautiful old places have ware of the new chintz and a fabrics. Beware of any garish el that has not been humbled by usage. Beware of the strange a "monkey". Carry the garden in house. Use moss color—the bro faded leaves—take stuffs that s has faded. Have nothing too. Imagine the place the loved hal of cheery fox-hunting men who each dawn and the returning sta friendliness, and gentle day-dr women who cared for white ros and cape jessamine and flitted out of cool, well-filled pantri scented, still rooms.

## The Romance of Point de Venise

(Continued from page 39)

surroundings, and the laces of different countries produced by the same methods seem yet to be endowed with natural characteristics. As for Point de Venise, it would almost seem that poor Arachne had been sent thither by Minerva, more delicately to shape the laces of the Queen of the Adriatic than could the workers of any other land.

The second sort of Venetian Point is the Punto ad Avorio (Ivory Point), a 16th Century lace of great beauty. In this the stitching was exceedingly close, the relief low, and the effect produced that of carved ivory. Punto ad Avorio was, in reality, a variety of the Punto in Aria. The patterns of Punto ad Avorio were often taken from the lovely designs of the intarsia (inlaid wood) workers, the graceful scrolls and flourishes lending themselves admirably to this Ivory Point.

Punto dei Nobili, also called Cardinal Point, was an especially elaborate and rich Venetian Point made for great occasions, private and civic, and as gifts to foreign potentates. The designs were intricate and often depicted hunting and battle scenes, warriors, castles, towns, goddesses, mermaids, coats-of-arms, cardinal's hats, etc. Precious indeed are the

pieces of this Punto dei Nobili that descended to this age.

The exquisite Flower Point Tagliato, presents scroll-and-flow tern in extraordinary richness. Countess di Brazza Savorgnan out in her handbook to the Italia exhibited at the World's Columbian position, this lace seems almost "carved in flax". No other V Point is so rich. Originally worked in threads of silk and gold silver in addition to linen threads base was Punto in Aria which brought to Flower Point by stit stitches, buttonholing on button innumerable microscopic picots, six, or even more, rows deep. M may here be made of various m tions of Punto Tagliato: Pu Spagna (made in Spain); Grande de France or Point Colbert (intr into French lace-making by Louis minister); Punto di Neve or Point, having a ground of threads; Punto di Rosa or Rose having bars closely placed and a hexagonal net ground bearing tiny scrolls and flowers in relief a Fogliame or Leaf Point, havin

(Continued on page 90)





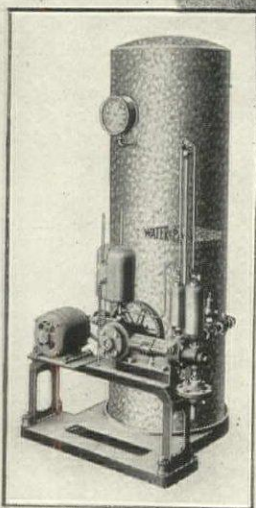
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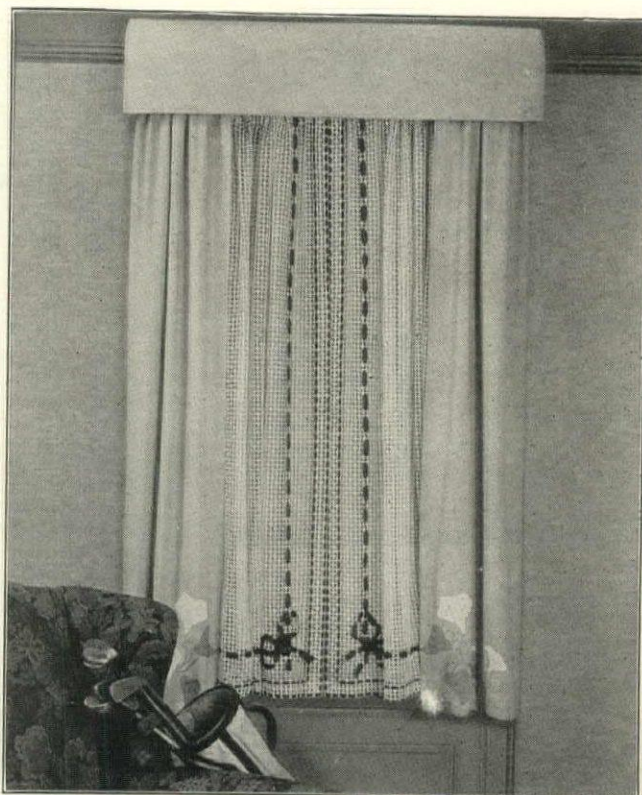
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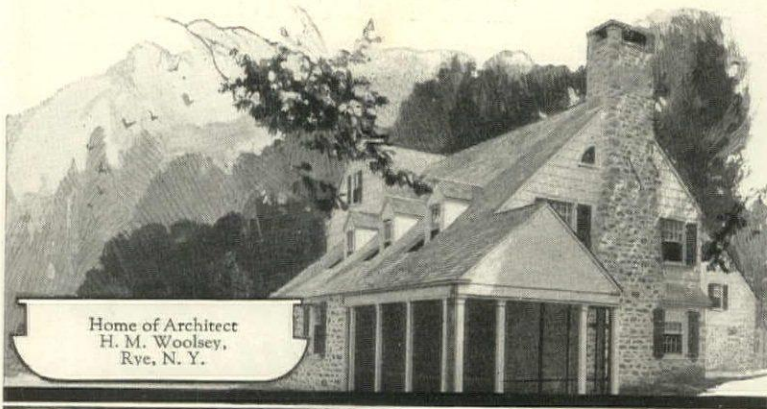
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## The Romance of Point de Venise

(Continued from page 88)

ers and tendrils with a profusion of picots giving the design something the effect of the serrated margins of leaves; Punto a Gioie or Jeweled Point, a variety of lace frequently mentioned by old Italian writers, although no example of it has come down to us. Into this lace pearls and other gems were worked, and also Venetian beads, the whole given a setting-off by gold and silver threads and further enriched by silk relief. Portraits of some of the Medici picture them in jeweled laces of perhaps this sort.

In connection with Point de Venise one should call attention to a sort of mixed point called Venetian Guipure, so often depicted in the portraits painted by Lavinia Fontana. In this the design was outlined in pillow-lace (distinguished from lace made by needle alone, point lace, by being made with interlaced bobbins worked on a pillow) with needlepoint for the filling in and the reliefs. The ground consisted of purled bars, and was often of silk threads. The very early 16th Century Venetian laces always contained a *guip* to form the pattern. The word guipure means "to roll a thread around a cord".

In passing mention may be made of an early Venetian lace, the manufacture of which has been revived in Venice, called Merletto Polychrome or Particolored lace, a lace invented by the Venetian Jews, worked in silk of different colors, the designs being of fruit and flowers. This was the lace particularly affected by the inhabitants of the old-time Giudecca.

The Venetians love to tell a little story of the origin of the Punto di Rosa lace. They say that once upon a time lace-making had become so much an occupation and a pastime that every other woman in Venezia was engaged in this sort of needlework. It was then, when the sailor-lovers brought home to their sweethearts when returning from distant voyages mementos of "frutti di mare"—seaweeds, corals, shells and the like, telling these faithful ones not to put out their eyes with weeping when again they must leave them, but to employ their needles deftly, instead, on their bridal veils. The fancy then took shape in making lace patterns from tiny sea-shells, seaweeds, star-fish, sea-urchins, corals and the like in compli-

ment to the mementos the sailors had brought their loved ones. originated this Punto di Rosa lace (they say). These and all the pre-Venetian laces had special metal tacles called *verghetti*, and I suppose Venetian *quartes* called Dei Verghetti may have derived its name from extensive manufactory there of particular boxes for storing laces.

The inordinate love of the Venetians for Point de Venise led to such extravagances on the part of the citizens that the Republic that laws to suppress extravagant use were promulgated by the Senate. As early as 1476 it decreed, says the Countess di Savorgnan, that no Punto in Aria in flax or metal thread should be on the garments or on curtains and linen in city or provinces, but were accustomed to disobey such laws and rebelled against Lorenzo Guistipatriarch of Venice, who, in 1529, dared forbid, under threat of fine, the wearing of costly jewelry and superfluous adornment. The Pope appealed to the women "struck" by the attending mass, and finally ambassadors were sent to Rome and the Pope induced to direct the Cardinal bishop to withdraw his ban and restore peace.

The wives of the Venetian nobles took great interest in lace-making. Dogressa Giovanni Dandolo, wife of Pasquale Malipiero, may have founded a lace school as early as 1414; and Rossi, the historian, speaks of the encouragement she held forth to the Venetian lace-makers. Molmenti says "It seems only natural that a woman should have been the first to perfect the art of making these valuable and fanciful designs, which have always remained, amidst the varying caprices of fashion, the type of the beautiful and of elegant adornment without display."

Collectors of lace will find a study of Point de Venise fascinating. The public collections of America, as the remarkable one in the Metropolitan Museum of Art, New York, are rich in examples of Venetian lace of the rarest quality, admirably arranged for viewing by the collector and lover of old laces.

## Notes of the Garden Clubs

AT the Eighth Annual International Flower Show, held under the auspices of the Horticultural Society of New York, and the New York Florists' Club, at the Grand Central Palace, New York City, March 14 to 20, 1921, Special Classes were open to the Member Clubs of the Garden Club of America, one for the best bird bath, with planting arrangement at base not to exceed 7' by 7', and the other for the best vase or basket of cut flowers (any green or foliage to be used) not to exceed 3' or to be less than 2' in diameter.

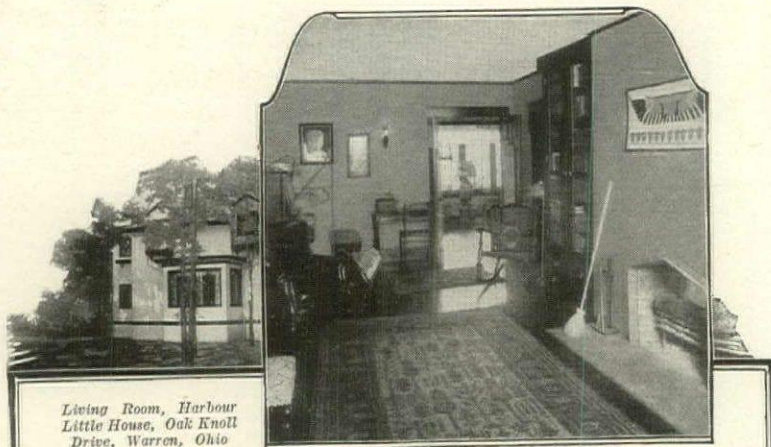
The first prize, a silver cup from the New York Horticultural Society, was awarded to the Garden Club of Somerset Hills, of which Mrs. Francis G. Lloyd is the President, for their exhibit of an antique marble bird bath resting on a pedestal of the same material standing about 3½' high and around which twined a little ivy. The background of this arrangement (and of all the others, with one exception), was of conifers. A pale yellow acacia drooped over one side of the bath. *Iberis sempervirens* was placed towards the back on one side and towards the front of the foreground, with three clumps of Darwin tulips of soft cherry red and

pale mauve at one side of the pool. The entire surface of the base was sodded.

The Garden Club of Short Hills, which the President is Mrs. John Stewart, won the second prize, a medal, from the Flower Show Management Committee, and also the Schling Gold Medal was received. "The best exhibit in the Show," the Garden Club of America, a stakes award. A figure of the Narcissus knelt over three pool-constructed one above the other, rounded by moss and ferns, which covered the base, and in this planted naturalized snow-drops, Iris, violets, primroses, and forget-me-nots. Six small birds were placed about the planting and conifers.

The statue, by the sculptor Angelica Church, was designed especially for this exhibit, and was of a position, but may be reproduced by the Church in any material. On the pedestal lay a card bearing a printed copy of a poem written for this occasion by a member of the Short Hills Garden Club, Mrs. Oswald Yorke ("Annie R. the well-known actress), who depicted the transforming of Narcissus, "S"

(Continued on page 92)



Living Room, Harbour  
Little House, Oak Knoll  
Drive, Warren, Ohio

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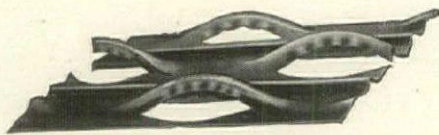
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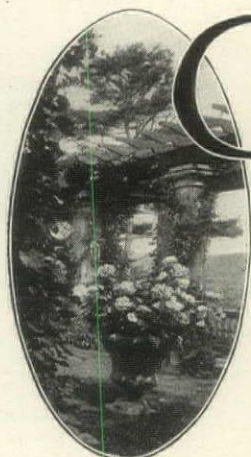


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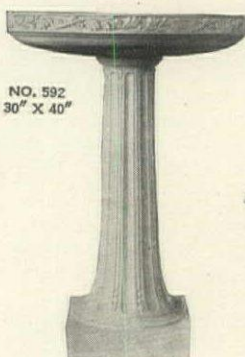




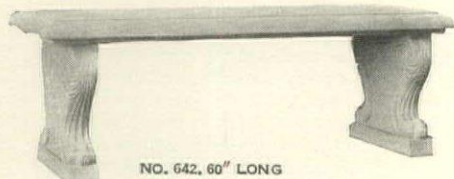
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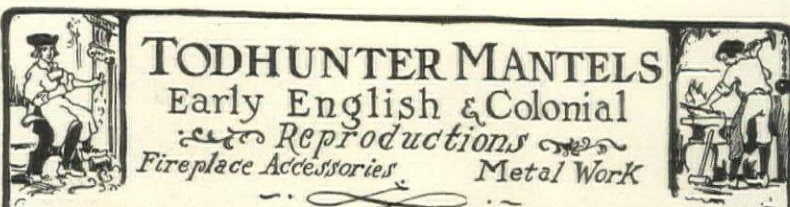
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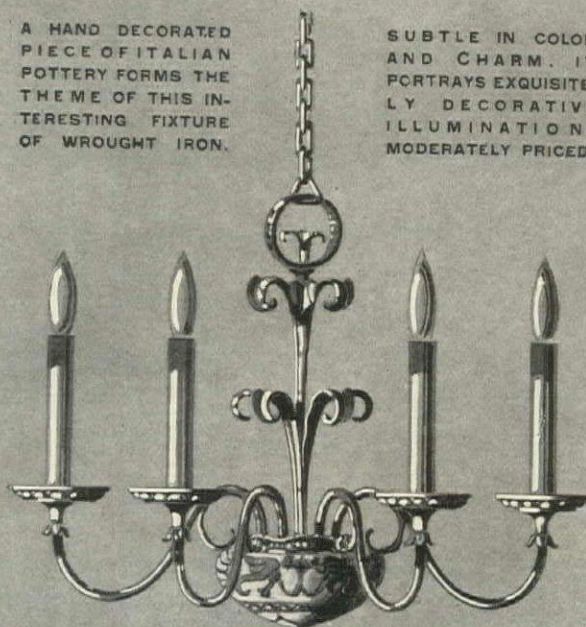
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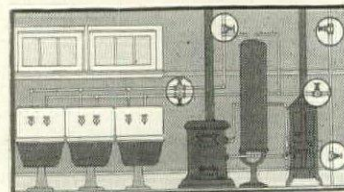
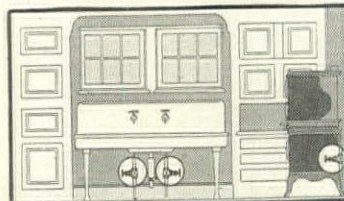
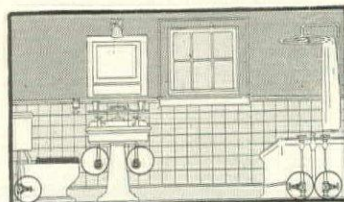
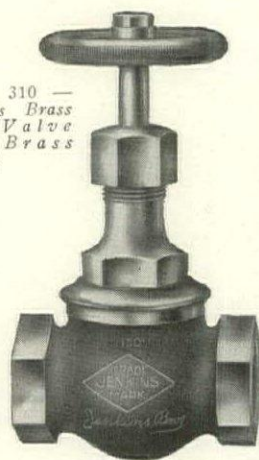


Fig. 310 —  
Jenkins Brass  
Globe Valve  
with Brass  
Wheel.



## Notes of the Garden Clubs

(Continued from page 90)

incarnate youth", into the flower that bears his name.  
"That ever lives and dies and lives again,  
For Sign and Symbol, that Beauty does  
endure forever."

Mrs. Charles H. Stout arranged the exhibit.

The third prize, a bronze medal, went to the Philipstown Garden Club, of which Mrs. Vanderbilt Webb is the President, and who assisted, with Miss Rogers and others, in making the arrangement, consisting of a pool in the moss-covered base, in which were naturalized *Iberis sempervirens*, Christmas-roses (*Helleborus niger*), forget-me-nots, ferns and pink primulas, while against the background of conifers stood two pink crab bushes, and at the outside corners were pink azaleas and white hyacinths. A bluebird on the edge of the bath pool was one of several introduced into the composition.

All of the other competing Garden Clubs were "highly commended." The exhibit of Allegheny County, Pa., whose President, Mrs. Henry Rea, attended the Show, was arranged by Mrs. Henry Oliver, of Sewickley. A lead bird bath rested on the grass covered base, and a small lead figure of a child reached towards a little bird of the same material, perched on the basin. At the back a white lattice about 4½' high was draped with ivy, and in front of this on one side stood a Japanese flowering cherry with white maricissus at the foot. On the opposite side was placed a pink crab bush, with pink primulas beside it. Violets formed the edging of the grass covered base, in the two front corners of which were groups of yellow primroses.

The Bedford Garden Club, of which Mrs. Rollin Salsus is the President, used a well laid brick pavement about a foot from the floor for its "base", on which stood a low old English six-sided lead bath with three decorative dolphins, and in between the bricks sprang up crocuses, purple and white, ferns, etc., while ivy, vinca and other small vines hung over the pavement. Birds were to be seen in the conifers forming the background. Mrs. George Chapman was Chairman of the Exhibit Committee.

The Garden Club of Easthampton, whose President is Mrs. William A. Lockwood, used a blue glazed bath mounted on a sort of iron tripod, about 3½' high, with ivy twining around it and over which at the back drooped a climbing single rose, supported on a rustic trellis. On the base, which was sodded, grew forget-me-nots on either side of the bath, to which led a narrow path of stepping-stones, bordered with box and *Bellis perennis* (pink daisies), and in the foreground, in the corners, were yellow primroses. Mrs. Robert C. Hill and Mrs. Samuel Seabury were among those assisting in the arranging of the Club's exhibit.

The North Country Garden Club of Long Island, whose President is Mrs. Beekman Winthrop, showed a marble shell-shaped bath resting on the moss-covered base, which was enclosed with a hedge of arborvitae and blooming forsythia, with tall branches of pussy-willows against the center of the evergreen background and at the front corners of the enclosure, in which were planted informal groups of double orange and pink tulips, blue and pink hyacinths. A path led to the bath. Mrs. Walter Jennings arranged the exhibit.

In the Special Class open to Member Clubs of the Garden Club of America, for the best vase or basket of cut flowers, the first prize, a silver cup from the Horticultural Society of New York, was awarded to the Greenwich, Conn., Garden Club, of which Mrs. Luke Vincent Lockwood is the President. The container was a Chinese basket, in natural color, filled with acacia, white and flame

pink snapdragons, double orange tulips, blue lupins and delphiniums, pink yubena, and slaty mauve Darwin tulips combined.

To the Garden Club of Easthampton of which Mrs. William Lockwood is the President, went the second prize silver medal for an arrangement, in a low two-handle pewter container, tall spikes of delphinium in different shades of blue, with creamy pink on the upper side of which were lilacs, towards the top. The same flowers also drooped over on the opposite side, resting on ferns on the table.

The third prize, a bronze medal, awarded to the Garden Club of Allegheny County, Pa., whose President Mrs. Henry Rea, for its arrangement of acacia, blue lace-plant (*Didiscus*), blue lupins, with salmon and yellow snapdragons, violets and iris, all in silver oblong container.

THE following exhibits were made by other Garden Clubs:

The Garden Club of Hartford, Conn., whose President of which is Mrs. Rea Gray, showed an informal arrangement of sprays of single red roses, with sprays of single white stocks and blue cinerarias in a soft basket with handles.

The Philipstown Garden Club, whose President is Mrs. Vanderbilt Webb, exhibited in a yellow two-handled jar a combination of yellow buff orchids, with acacia and blue snapdragons.

The North Country Club of Long Island, Mrs. Beekman Winthrop, exhibited, arranged pink snapdragons in an amethyst glass container.

The Garden Club of Somerset, whose President is Mrs. Francis Lloyd, exhibited a copper colored basket filled with flowers from the estate of Mr. F. J. Dryden, the arrangement including pink primroses, pink and white roses and carnations, calla lilies, maidenhair fern.

The Garden Club of Rumson, N. J., of which Mrs. Samuel Riker is the President, showed snapdragons and sweet peas with *Primula malacoides* white lilacs, in a gold basket.

The Garden Club of Summit, N. J., whose President is Miss Kate Ricker, exhibited a low round glass container which glass holders supported primroses, calla lilies, stocks and maidenhair fern. Miss Wadell had charge of the arrangement.

The Garden Club of Wilmington, Delaware, Mrs. William C. Sprague, President, entered a purplish jar with a container with wistaria drooping over one side and a combination of yellow narcissus and stocks.

The scale of points for judging was 20 points each for Artistic Arrangement, General Effect, and Color Harmony; 40 points for Quality of Blooms.

The Judges' Committee was composed of Martha B. Hutcheson, Landscape Architect, F. C. W. Brown of Connecticut, and A. M. Henshaw, a grower.

The Gold Medal offered by the Garden Club of America, whose President is Mrs. S. V. R. Crosby, for the best exhibit in the Show was awarded Mr. Adolph Lewisohn for his plot of 500 square feet with 37 varieties of flowers in an artistic manner. The judges were Marian C. Coffin, Landscape Architect; Martha Mercer, Ann Butter, George Asmus, Max Schlin, Thomas Ralston, President of the Society of American Florists.

Mr. Lewisohn also received the Gold Medal from the International Garden Club, of which Mrs. Charles H. Hillman is the President.

ELLEN R. CUNNINGHAM

Photographs of some of these exhibits are shown on page 96.



# DIRECTORY of DECORATION & FINE ARTS

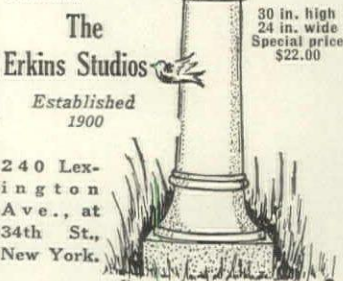
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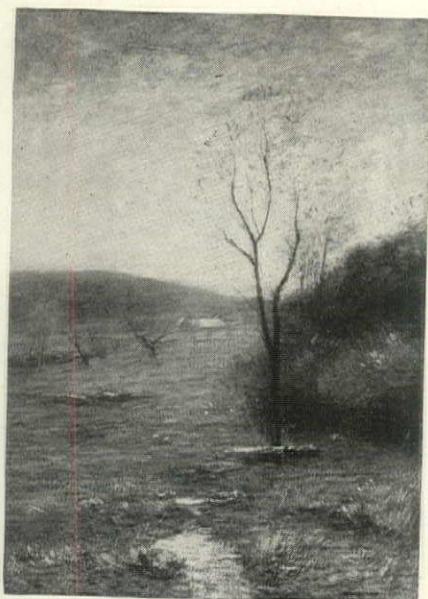
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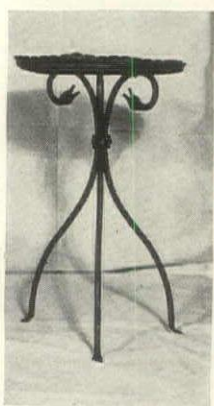
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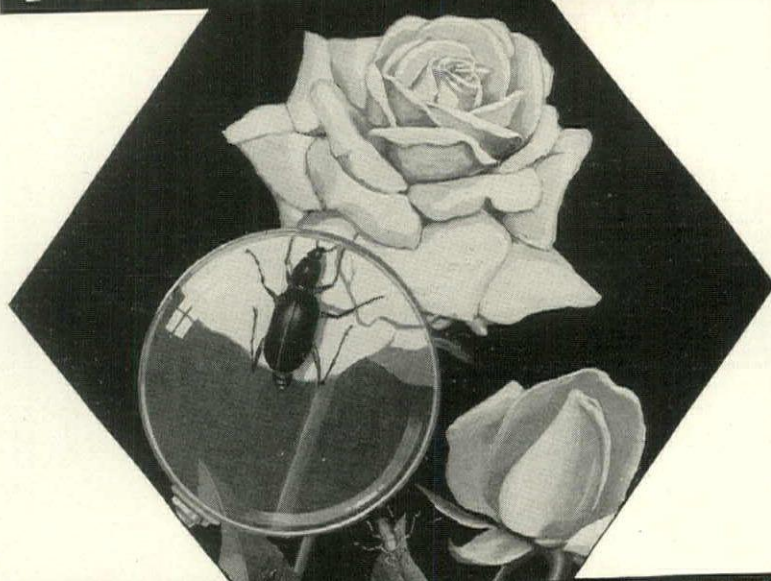
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## Motor Driven LAWN MOWER

Cuts Four to Five  
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This powerful, compact all-purpose power mower is decidedly economical—both in price and upkeep. Requires no mechanical skill to operate.

Equipped with air-cooled motor, magneto and float type carburetor. No troublesome water tank, batteries or coils. Light weight (180 pounds) makes handling easy, yet roller pressure is sufficient to smooth down rough spots. Miniature differential simplifies steering. Makes backing and twisting unnecessary among flower beds and shrubs.

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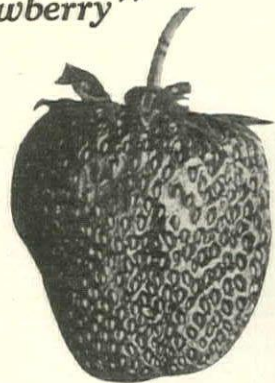
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This circular and our unusual catalogue will be mailed free. Send for your copy, addressing either office given below and kindly mention *HOUSE AND GARDEN*.

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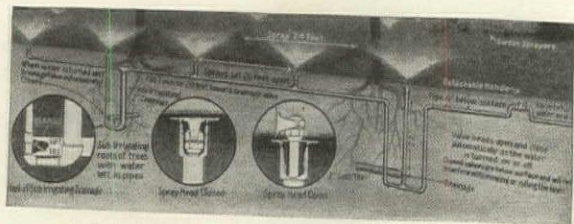
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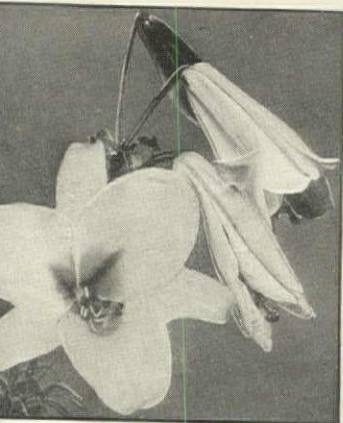
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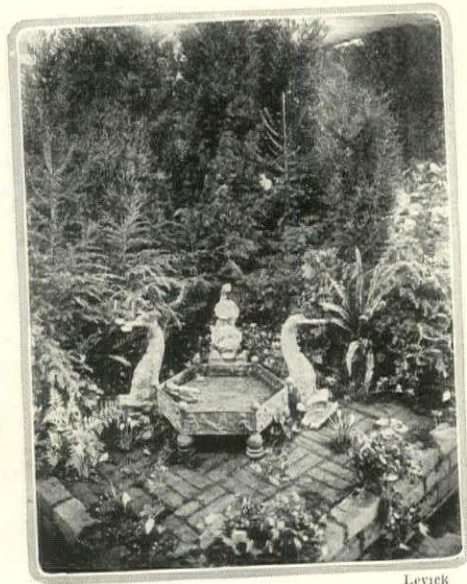
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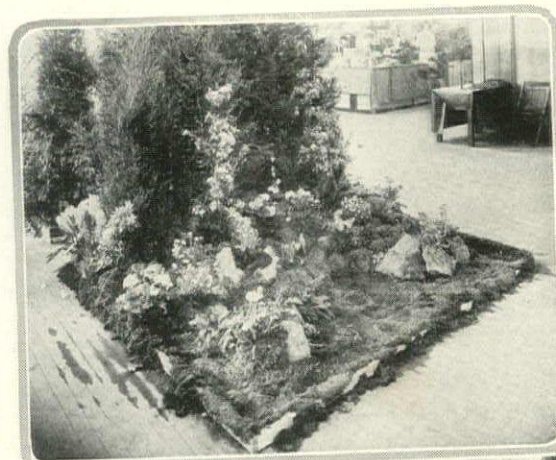
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The Bedford Garden Club's Exhibit was among those which were highly commended by the judges



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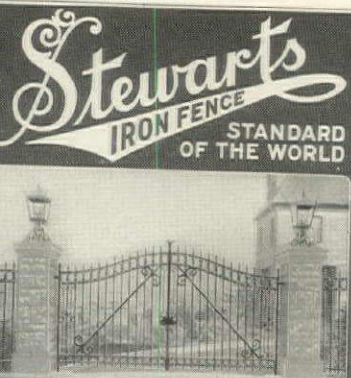
The third place a bronze medal went to the group arranged by the Philadelphia Garden Club

The Garden of Somerset took first with the attractive exhibit shown below

Arborvitae, pussy-willow and forsythia enclosed the exhibit of the North Country Club of Long Island. Photographs of other exhibits will be shown in the June issue







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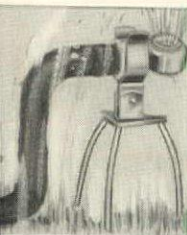


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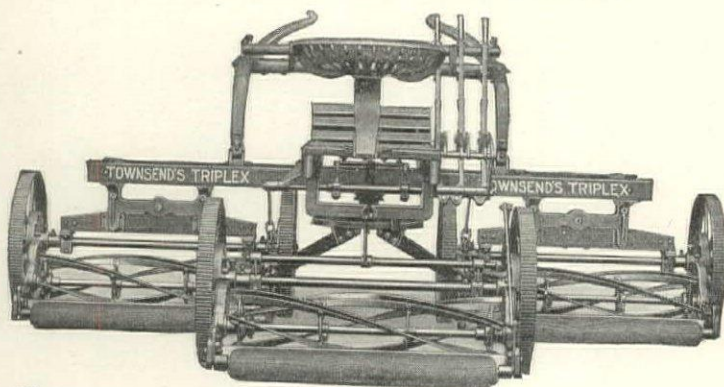
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skimming a level and the third paring a hollow.

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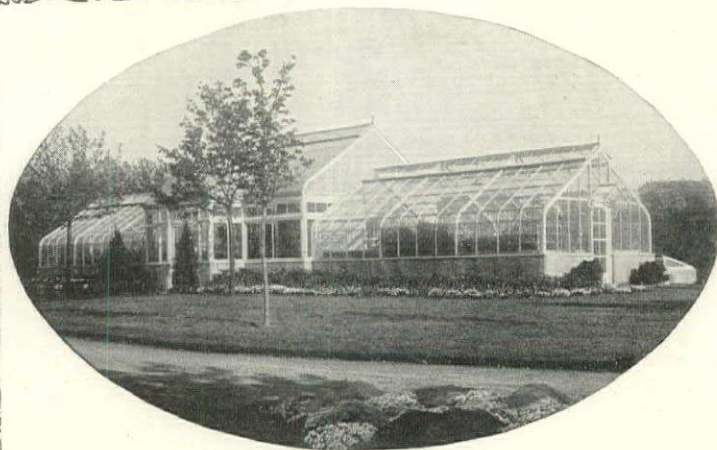
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Kitchen Maids come in snow-white or golden oak, with removable porcelain top

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THE SMOOTH SURFACE ROUND CORNER  
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Do not put it off any longer, but build it now.

As to the kind of Greenhouse to build, the V-Bar with its light, strong construction, its perfect ventilation and its efficient and economical heating system, offers many advantages. You will find V-Bar Greenhouses on many of the finest estates in the country.

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Most planting problems centre on the right selection not only for good effect but for practical results.

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pictures and describes the best varieties in both classes; tells how to care for them, and will explain why Water Lily growing is so easy. Write today for a copy.

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developed exclusively by ourselves, and obtainable elsewhere. A real Spinach you can cut and recut, and it will come again—just a Swiss Chard, big-leaved, quick-growing summer Spinach which takes the place of all varieties. A 2-ounce package which cost you only \$1.00, if you remit at is enough to supply the table with delicious Spinach for a whole summer. With either or both of our offers, our "Book for Garden Lovers" (regularly 25c).

**FREE:**

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26 W. 59th St. New York

"The Only Shade  
Made With a  
Ventilator"



**Vudor**  
SELF-HANGING, VENTILATING PORCH SHADES—

are attractive sun filters—keeping the glare and heat away yet leaving the cool, sun-flecked shadow as inviting as that vine-covered arbor.

Secluded from view, yet perfect vision of the street, Vudor Shades make porches delightful to entertain or lounge on.

Unlike canvas drops, which admit and are quickly soiled, Vudor Shades made of wood slats beautifully stand up and always look well. They make porch breezy, cool and comfortable.

Send for illustrations in color and name of your local dealer

**HOUGH SHADE CORPORATION**  
261 Mills Street Janesville, Wis.



# Sani-Flush

TRADE-MARK REG. U.S. PATENT OFFICE  
Cleans Closet Bowls Without Scouring



## No Scrubbing—No Scouring

Sani-Flush will relieve you of the hard work of cleaning the closet bowl. Toss a little into the bowl, according to the directions on the can, and flush. The white magic. All of the unsightly stains are removed, leaving the bowl as cleanly white as new—perfectly sanitary too, so that the use of disinfectants is not necessary.

Sani-Flush is sold at grocery, drug, hardware, plumbing, and housefurnishing stores. If you cannot buy it locally at once, send 25c in coin or stamps for a full sized can postpaid. (Canadian price, 35c; foreign price, 50c.)

Hygienic Products Co., Canton, O.  
Canadian Agents:  
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Without the annoyance of offensive leakage and bothersome attention

The NO-DRIP basket makes this possible

The patented irrigator and NO-DRIP feature of the little Wonder NO-DRIP hanging basket eliminates all dripping on your rugs and floors, yet gives the plant perfect drainage and plenty of air which is so essential for the best growth of all plants.

Baskets, complete, ready for plants—covered—

Each	Each
size...\$ .85	size...\$ .85
"... 1.00	"... 1.00
"... 1.25	"... 1.25
"... 1.50	"... 1.50
"... 2.00	"... 2.00
"... 3.00	"... 3.00

Uncovered—

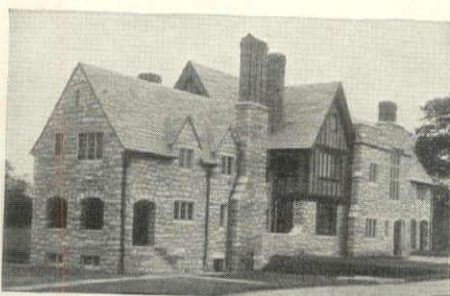
Each	Each
size \$1.25	size \$1.25
" " 1.75	" " 1.75
" " 4.50	" " 4.50

Prepaid

## NO-DRIP BASKET SHOP

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Chicago, Illinois

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Architect, A. J. Bodker  
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Doctors' Essential Foods Co., Orange, N. J.

Dear Sirs:

The last slice of Basy Bread for my course was consumed at lunch today. Reduced from 202 pounds to 169 pounds. What are the instructions for the future?

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Your friends must have told you about Basy Bread, now a recognized standard weight reducing ration.

Basy Bread is not a medicine or drug, but a wholesome and delicious food—scientifically prepared.

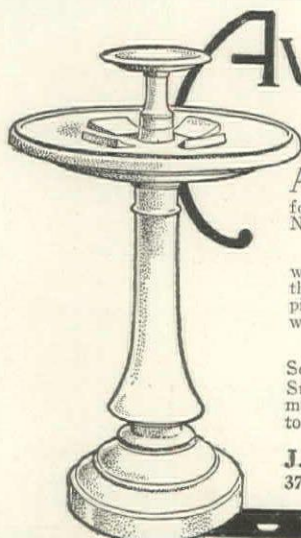
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## BASY BREAD

REGISTERED—TRADE MARK



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### PERCHES

with shallow water on one side, deep water on the other; a gently sloping bottom; and a center piece to hold food, or if connected with running water, to spread the flow and make a

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CEDAR ACRES  
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## Do You Make the Best of Your Garden?

If there are beautiful trees at one end of your garden, do you double their beauty by making a pool to mirror their slim reflections?

Do you arrange dark evergreen backgrounds to set off the delicacy of your tall white flowers or the rare colors of your rhododendrons?

Do you accent the long slope of your terraced lawns by a straight line of box hedge between them and the lake below? Do you make the most of every opportunity your garden gives you?

If there's any part of your garden about which you want advice, from a sybaritic blue-tiled pool to the simplest flagged path that ever led to a rose-bed—write to us about it. The Information Service will put its mind to the subject and will not turn back till it has answered your questions to the very best of its ability. In the course of a day you probably think about a good many different things, but here in this office the only thing we ever think about except houses is gardens. And we'd like to think about yours awhile!

**Whatever you don't know,  
ask the House & Garden  
Information Service**

It is always ready to advise you about your house, inside or out, and about your garden, from the first spring raking to the final autumn bonfire. Or to help you with any plans for one, whether they're the sort that needs a landscape architect or nothing more imposing than a pencil and paper.

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